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THE  
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#### THE ILLUSTRATIONS.

1. **UNDINE.** Engraved by C. W. SHARPE, from the Picture by D. MACLISE, R.A., in the Royal Collection at Osborne.
2. **FIRST LOVE.** Engraved by S. SANGSTER, from the Picture by J. J. JENKINS, in the Royal Collection at Osborne.
3. **LOVE REVIVING LIFE.** From the Statue by FINELLI, in the Gallery of the Duke of Devonshire, at Chatsworth.
4. **SPECIMEN OF THE ENCAUSTIC TILES OF MESSRS. MAW & CO.**

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## THE ART-JOURNAL.



LONDON, APRIL 1, 1855.

## MEDIEVAL BRICK-WORK.

BY THE REV. EDWARD L. CUTTS, B.A.

UNTIL very recently the belief was universal, and it is still very general, that brick was discarded as a building material from the end of the Roman period, down to its re-introduction from the Low Countries in the latter half of the fifteenth century. And to this general error in belief as to the question of fact, may probably, in great measure, be attributed the general error in opinion as to the question of taste, that brick is too poor a material to be used in any grand style of architecture, and one which especially refuses to adapt itself to the requirements of Gothic architecture. Now, brick is, in most parts of England, the cheapest building material which can be obtained; in the metropolis, and in most of our towns, it is almost the only material which economical considerations leave to the architect for building the streets of houses and shops, amidst which so large a proportion of our people live. The prejudice against brick has, therefore, a very pernicious influence upon our town architecture. There are very many persons who have imbibed something of the revived taste for medieval Art; and would gladly introduce something of it into the architecture of their houses and places of business. But economical considerations compel them to build of brick; and having the idea that their favourite style is incompatible with brick, and caring little for the Italian or any other style in which our architects do use brick, they eschew the architect altogether; and allow the contracting builder to erect their buildings in the old unsightly deal-box-with-square-holes style of the seventeenth and eighteenth centuries. Their churches people are determined to have in Gothic style; and they imagine that, therefore, they must be of stone; and since the total cost of a new church is generally limited to a comparatively small sum, the indulgence in the expensive material starves every other feature of the building; the mere shell costs so much that there is little left for constructive decoration, or for good internal fittings.

We are about to endeavour to show that brick is not so base and mechanical a material as is popularly imagined; and since the popular error seems to arise from its supposed disuse by the architects of the better periods of medieval Art, we shall take some pains to show that, although the Gothic builders may have preferred stone, yet that they did use brick much more frequently than has been supposed; we shall give some instances of the way in which they treated it; and a few remarks upon its use in modern Gothic architecture.\*

The Roman builders, who were very thoroughly acquainted with the practical part of their profession, seem to have had a high opinion of brick as a building material. They used it extensively in their great works, even where stone was the natural material of the district. Even in their

\* It would be an injustice to omit to mention that Mr. Butterfield has been allowed to use brick in several churches; in Mr. Hope's church, in Margaret Street, for instance, and in a new church at Leeds, and the little chapel of the Bede-houses at Lincoln. There are others of our architects who are quite aware of the capabilities of brick in Gothic architecture, but who are prevented by their patrons from following their own judgment in this matter.

stone walls they were accustomed to lay a few horizontal courses of brick, at intervals of about six feet, which served to bind the wall together; and which, moreover, produced a variety in the texture and colour of the wall, to which neither classical nor medieval architects were indifferent.

The reason of the Roman builders' high opinion of brick-work is sufficiently evident on an examination of the remains of their buildings; for the brick core of one of their walls, thanks to the hardness of the brick and the tenacity of the mortar, is more hard and indestructible than solid rock. When, however, these solid walls have been overthrown, and covered for long years with the humid soil, it is found that the chemical action upon the mortar has destroyed its tenacity, and the bricks may be separated from it as clean as when they were first bedded. In the great seats of the Roman power, the ruins of the overthrown buildings formed quarries of building material, of which the architects of future times availed themselves in building up the great buildings of the medieval towns which occupied the sites of the old Roman stations; apt types of durable fragments of the old Roman institutions, which were built up into the fabric



TURRET ON SOUTH TRANSEPT, ST. ALBAN'S ABBEY.

of the medieval society. The abbey church of St. Alban's presents a well-known instance. Matthew Paris records that the stones and bricks were collected from the adjacent ruins of Verulam for the re-edification of the abbey church; these materials were used by Abbot Paul, about the end of the eleventh century, in the building of the great central tower, the transepts, and part of the nave of the existing noble fabric. The peculiarities of this building are described and illustrated in a work upon it by the Messrs. Buckler, architects. The accompanying wood-cut, which illustrates very

admirably the way in which the Norman builders treated brick, is copied from one of the Messrs. Buckler's plates.

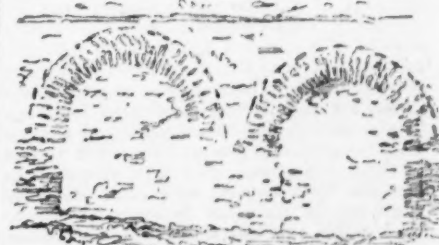
The great Roman station of Colonia similarly furnished bricks to the architects of the public buildings\* of medieval Colchester. The tower of Holy Trinity church, which presents some of those peculiarities of construction which are generally supposed to indicate Saxon workmanship, is of brick and flint rubble, with brick coigns and arches. This building is interesting as exhibiting two distinct periods of Saxon brick architecture. The belfry arch is surmounted by a gable, and upon this gable, at a subsequent period, was erected the west wall of the present tower. The west door of the tower has a picturesque triangular-headed arch, built of the flat brick. The vast keep of the castle, built probably by Eudo the Dapifer in the last quarter of the eleventh century, is constructed in great part of brick; its arches are turned with brick; the coigns of its buttresses to two-thirds of their present height are of brick; and bonding courses of brick are introduced at intervals in the ashlar with which the greater portion of the exterior walls is faced, in imitation of Roman work; the principal door and the windows have ashlar dressings.

The massive ruins of the church of St. Botolph's Priory present a western façade and nave arcades of brick-work. The half-ruined tower of St. Martin's church is a mass of brick-work; its deep red walls, toned down by lichens, and clothed with bushy ivy, forming a very charming subject for the artist. And nearly every church in the town has a great quantity of old Roman brick used in its construction.

We have spoken of the brick in these buildings as Roman; no doubt the greater part of it is, for the peculiar red mortar is still adhering to portions of it; but it may still be a question whether some of the more perfect bricks used for the coigns and arches may not have been made at the time of the medieval erections to eke out the Roman material. Since tiles for roofing and flooring were universally made, there could be no difficulty in making these bricks, which are merely larger tiles; and we shall presently see that bricks were probably made in the twelfth century, and certainly in the thirteenth, fourteenth, and fifteenth centuries.

The present church of St. Martin's, Canterbury, has a quantity of Roman brick used in its construction, the relics probably of the venerable Romano-British church which Ethelbert restored for the use of his British queen Bertha, in which St. Augustine and his missionaries commenced their ministrations among the heathen Saxons.

In the Saxon church of Brixworth, Northamptonshire, a locality in which stone abounds, a considerable quantity of Roman brick is used. The arcade between the nave and a north aisle was built of it; the aisle is now destroyed, and the arches, filled in with rubble walling, form a very picturesque feature in the exterior of the church, as the reader may judge from the annexed representation.



BRIXWORTH CHURCH, NORTH HAMPSHIRE.

The old church within the precincts of Dover Castle, a late Saxon or early Norman building, has its round-headed doorways and windows arched with brick, besides quantities of it used as rubble in the walls.

The doorway of Britford church, Wilts, is similarly turned with bricks of the Roman fashion.

\* Namely, the castle and churches; down to the end of the fourteenth century, there was not a single private house in Colchester of any other material than timber.

The Norman tower of the once fine church of Great Tey in Essex is built in great part of Roman brick; quantities of it are introduced as rubble; the coigns, the arches of the windows, two rows of arcading with which the faces of the tower are ornamented, are of brick, and the stair turret is arched with brick; towards the summit of this stair turret the builder has curiously introduced one of the old hollow hypocast flue-tiles to form a loophole. A little thirteenth century building at Maldon in the same county, which was formerly a hospital dependant upon the neighbouring Abbey of Bileigh, has a picturesque gable pierced with three lancets, built of Roman brick of unusually fine texture and colour. Similar bricks are worked as bonding courses (*more Romano*) into the thirteenth century walls of the parent abbey. And it would take too long to tell of all the churches in that county which present a greater or less intermixture of brick, the relics probably of the Roman buildings\* which once studded that stoneless district. Usually they are only intermixed with the rubble of the walls, but not unfrequently they are formed with picturesque effect into a relieving arch over the stone arch of the windows or doorways.

Our examples, it will have been observed, are principally drawn from the county of Essex; it is very probable that others of the stoneless counties will furnish, to a careful inquiry, examples equally numerous and interesting. Similar instances of the use of Roman brick in medieval buildings occur on the continent.

But the medieval builders not only used brick when it was thus at hand in the ruins of the old Roman buildings scattered around them, they also made bricks for themselves.

There are numerous instances in Germany, France, and Italy, of medieval buildings built of coeval brick, to which we shall refer in a second paper; at present we confine ourselves to the English examples. The buildings which remain of Coggeshall Abbey in Essex, present a very curious instance of medieval brick-work. It is possible that some of the bricks used as rubble in the walls, and some of the plain bricks used as coigns may be of Roman manufacture, since there are traces of a Roman station in the neighbourhood; but the jambs of the doorways and windows, the groining ribs, and other features in the buildings, are formed of moulded bricks, which were undoubtedly fabricated at the period for the purpose. It is probable even that the place where they were made, and the kiln in which they were burnt, have been recovered. A parcel of ground in the neighbourhood has been known for many years by the significant name of Tilkey, (*i.e.* tilekiln); and about a dozen years ago, in digging into the ground an old kiln was discovered; unfortunately it fell in and was destroyed, but it is described as having had its fireplace arched with tiles, (the thin medieval bricks), the fire-grate was of long iron rods, and broken moulded bricks like those used in the Abbey were found about it.

Although the arrangement of the cloister buildings of a Cistercian monastery was invariable, it is not possible to make the existing remains of Coggeshall Abbey fall in with the conventional plan; they were therefore probably part of the abbot's lodging, or some other of the dependant and irregularly situated buildings. These existing remains are worthy of a somewhat detailed description. The oldest portion of them is a pointed brick arch, supported on one side by a respond with plain chamfered edges, and on the other by a massive circular brick pillar, two and a half feet in diameter, surmounted by a carved stone capital of transition-Norman character; the bricks of the circular † pillar may possibly be Roman, but more probably they are of coeval manufacture.

\* The Roman villas seem frequently to have had merely the foundation of the walls of masonry, the superstructure being of timber; their ruins would, therefore, usually furnish only a small quantity of brick to the medieval builders of the village churches.

† Circular bricks (probably of Roman manufacture) are used in the newel of the turret stair of the north transept of St. Alban's Abbey church, and in the newel of the stair of the north-west tower of Colchester Castle.

This fragment, which runs east and west, perhaps formed part of the arcade of the abbey church.

The remaining buildings are all of about the end of the first quarter of the thirteenth century; they consist of a long building of two stories, with an open ambulatory attached, of whose picturesque elevation we here give a woodcut; a detached building locally called the

Monkhouse; and a little thirteenth century Chapel, said to have been built by the monks for the use of their tenants in the adjoining hamlet, of which we shall give a woodcut in our next number. The details of these buildings we shall have occasion to describe more fully when we arrive at that portion of our subject. There is another unique



COGGESHALL ABBEY, ESSEX.

specimen of medieval brick-work in the same neighbourhood; the monks turned the course of the little river which ran near their abbey in order to obtain a head of water for the abbey mill, and over this artificial river they constructed (in the thirteenth century probably) a bridge of three pointed arches of brick.

The tower of Letcombe Bassett church, Berkshire, is built of brick with stone dressings, the stone-work and the date of the construction are of the thirteenth century, and (according to the Glossary of Architecture) there is every reason to believe that the brick is of the same date.

Little Wenham Hall, Suffolk, is a very interesting example of a domestic building of

a century-and-a-half later; the dressings of the building are all of stone.

The large and fine chancel of Holy Trinity Church, Hull, a building of the fourteenth century, is also built of brick, with stone dressings. Further research into this subject will probably multiply examples.

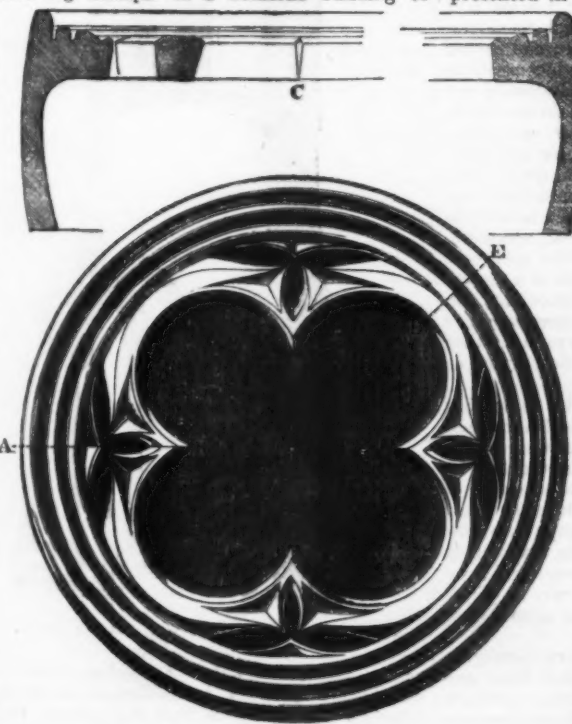
And it was not only in plain cubes, as a cheap building material, that brick was used by the medieval builders. We have already seen that it was moulded for the jambs of the windows and doorways of some of the buildings of Coggeshall Abbey. A few pieces of medieval brick of the shape represented in the cut, have been found built

into a fourteenth century wall at Danbury Church, Essex.\*

Mr. Hussey has given in the "Archæological Journal" an account of several quatrefoils of fine clay of a bright red colour which were inserted in the upper part of the north wall of Fritenden Church, Kent; we reproduce in the margin Mr. Hussey's woodcut of one of these quatrefoils. "They were built into the wall, but the centre parts were left hollow to the depth of the inner rim, by which means a strong shadow was produced, which rendered them highly effective as architectural decorations."

In the exterior of the east gable of Lorford Church, Essex, over the east window, is inserted a very similar quatrefoil of clay. The chancel of this church is a most elaborate example of stone carved work of decorated date; it is quite clear therefore, that the brick quatrefoil was not inserted in the eastern gable to save the trouble or expense of cutting one in stone; clay must have been used for the sake of its colour.

From the middle of the fourteenth century there is a series of buildings in brick-work of the Flemish (*i.e.* modern) shape, many of them of great magnitude and architectural pretensions, in which the capabilities of brick-work are much more fully exhibited than in these earlier examples. We prefer, however,



FROM FRITTENDEN CHURCH, KENT.

brick; it is usually quoted as the earliest example of medieval brick-work known in England; it is in the early decorated style of the reign of Henry III. It has been amply illustrated by beautiful woodcuts in Dawson Turner's "Domestic Architecture." The bricks of which it is built are not of the old Roman type, but more nearly resemble the Flemish bricks introduced

\* See "Archæological Journal," vol. v., p. 28.



to reserve these later examples for discussion in a second paper, together with the foreign examples to which they are akin.

Having then now enumerated all the more important early examples which we have been able to discover, let us now examine them a little more minutely, in order to discover how these old builders made their bricks, and how they used them. The Roman brick was in shape a large flat tile, varying a little in all its dimensions, even in the same building, but usually averaging about 1 foot long by 11 inches broad, and  $1\frac{1}{2}$  thick. The clay of which it was formed was a strong clay, such as the brick-makers call tile clay; it was well tempered, and well pressed, and well burnt, and formed a heavy tough brick, indefinitely durable, and of a good deep red colour; sometimes, indeed, we find Roman bricks so close in texture and so fine in colour, that they resemble porphyry rather than brick earth.

The earlier medieval-manufactured bricks were made after the Roman fashion; the bricks at Coggeshall Abbey for example, which are beyond doubt of the thirteenth century, are of the same shape and the same texture and appearance as the old Roman brick. The large bricks used as coigns are about  $12\frac{1}{2}$  inches long,  $6\frac{1}{2}$  inches broad, and  $1\frac{1}{2}$  to 2 inches thick; some are 9 inches long,  $6\frac{1}{2}$  inches broad, and 2 inches thick. The moulded bricks are of various sizes; a quantity of thin tiles are used in among the rubble. But the bricks of which Wenham Hall is built, of late thirteenth-century date, are more nearly of the Flemish shape, they are  $9\frac{1}{2}$  inches long,  $4\frac{1}{2}$  inches broad, and  $2\frac{1}{2}$  inches thick, and are of a lighter red than ordinary modern red brick. The bricks at Trinity Church, Hull, are of a good dark red colour, about  $10\frac{1}{2}$  inches long,  $5\frac{1}{2}$  broad, and 2 inches thick. The fifteenth-century bricks in the quadrangular mural tower at York, called the Red Tower, are about 10 inches long, 5 inches broad, and  $1\frac{1}{2}$  inches thick, varying a little in their dimensions; they are of a good deep red colour, but not of good texture, and some of them have yielded considerably to the weather. In a fifteenth-century wall at Waltham Abbey, the bricks are 15 inches long and  $3\frac{1}{2}$  inches thick.

Mr. Ruskin's description of the bricks of which the eleventh-century church of Murano is built, is worthy of transcription here:—"It is composed for the most part of yellow brick. This yellow is very nearly pure; much more positive and somewhat darker than that of our English light brick; and the material of the brick is very good and hard, looking in places almost vitrified, and so compact as to resemble stone. Together with this brick occurs another of a deep full red colour, and more porous substance, which is used for decoration chiefly, while all the parts requiring strength are composed of the yellow brick. Both these materials are cast into any shape and size the builder required, either into curved pieces for the arches, or flat tiles for filling the triangles; and what is still more curious, the thickness of the yellow brick used for the walls varies considerably from two inches to four, and their length also; some of the larger pieces used in important positions being a foot and a half long. With these two kinds of brick the builder employed five or six kinds of marble, &c., viz., for pillars around the eastern apses, and for a band of decoration in coloured marbles which runs along the eastern walls.

The use of brick did not necessitate any departure from the usual modes of construction in the general features of the building. The Saxon tower at Colchester has no "long and short work" at its angles, but its belfry arch and its triangular-headed doorway resemble similar features of the same date executed in stone; the Norman keep at Colchester is on the same plan as the White Tower, London, and is not dissimilar in its details; the west front of St. Botolph's Priory church, at the same place, presents an elevation quite similar in its design to other fronts of the same date, viz. three circular-headed doorways, a wheel window in the gable, and a façade covered with arcades of intersecting round arches; the Hall at Little Wenham is just like other early decorated manor-houses; and

the brick buildings of the fifteenth century resemble those of stone. But in the details the use of brick enabled the architect to introduce some picturesque effects, especially by polychromic arrangements of the rich red of the tile with the colours of the stone, and marble, and mortar.

As an instance of this we give here a sketch of a window in the Norman tower of Great Tey church, Essex; the reader must exert his imagi-



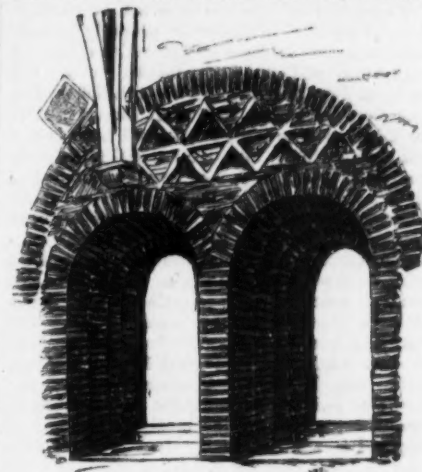
GREAT TEY CHURCH, ESSEX.

nation to give the proper colours to the black and white of the woodcut. The voussoirs of the arches are of stone and red Roman brick alternately, divided from one another by broad grey mortar lines; the head in the tympanum of the containing arch is of stone, the shafts are of dark mottled Purbeck marble, the capitals are of grey-stone, with a couple of tiles with thick mortar joints for the abacus. The effect of the window is very pleasing; the Byzantine tone which it has is owing entirely to the use of brick; the church itself was a cross church of very good English Romanesque.

We have already mentioned the interesting little brick thirteenth-century Chapel at Coggeshall, Essex; we may here note a few of its details. Its walls are of flint and tile rubble, the coigns and the dressings of the windows are of large Roman-shaped bricks,  $1\frac{1}{2}$  to 2 inches thick. The building is a simple parallelogram, with four pointed lancets in the side, and at each end a triplet of lancets beneath a containing arch. The angle of the window splay internally has a roll moulding built of bricks. The accompanying cut represents a section through the jamb of the west window, shewing the external mouldings, and the roll at the internal angle of the splay. The next woodcut is a section through the mullions which divide the lancets of the western window; the dotted lines across the section are intended to assist us in describing how the bricks composing the mullions are made, and how they are bonded; the transverse line shows how in one course an exterior and an interior brick are used, which would require two moulds; but in order to form a bond to these, some of the courses are formed of two "side" bricks, indicated by the perpendicular line in the section, which might both be cast out of the same mould. These courses are not laid alternately; it was desirable that there should be as few divisions as possible in the face of the mullion, therefore the bonding courses of side bricks are only occasionally introduced at irregular intervals. The string-course which runs round the interior of the building is semi-circular, formed of a brick a foot long and two inches thick, with a rounded edge projecting a couple of inches from the wall. The only portion of stone-work is a round trefoil-headed niche at the east end of the south wall, which was probably intended for a credence table; the double piscina and three sedilia adjoining are of brick. The interior appears to



have been plastered all over, and painted with a masonry pattern in red lines; in the spandrels of the east window are remains of a foliage pattern, painted red; and in the niche of the middle seat of the sedilia are traces of a head surrounded by a cruciform nimbus. Another of these buildings, locally called the Monk-house, is built, like the Chapel, of flint and brick rubble, and has rude bonding courses of brick, the coigns and window-facings are of brick; the interior of these windows has a wide splay three courses of brick in depth; the radiating lines of these bricks, brought into prominence by the width of the mortar-joints, make a very picturesque piece of workmanship. The accompanying view of one of the belfry windows of St. Alban's Abbey Church, will give the reader a good idea of the picturesque effect of windows treated after this fashion.



BELFRY WINDOW, ST. ALBAN'S ABBEY CHURCH.

Internally, this building has an arcade of brick pointed arches running round three sides (the fourth is modern) beneath the windows.

The covered ambulatory, of whose exterior appearance we have given a sketch (p. 102), is a portion of the same buildings, and presents several features worthy of study in connection with our subject. Its arches and doorways are of brick; two of the doorways are of two orders, with continuous roll mouldings in each, formed of moulded bricks: we give a section of the mouldings. The third doorway and the open round arches, seen in our little sketch (on p. 102), have pillars of moulded brick with stone capitals, and a plain brick arch. The next section is that of the left hand jamb of the door in the sketch already referred to, together with that of an interior door



which opens from the ambulatory into a long building whose gable is visible in the sketch. The groining ribs are of brick, with chamfered edges, stone keys, and the spandrels filled in with clunch; the shafts which carry the groining ribs are of Purbeck marble, with stone capitals. The brickwork in the interior of this ambulatory has been covered with plaster, and painted over with masonry pattern in red lines. In the side opposite to that seen in the sketch is introduced a doorway of stone, with a pointed trefoil arch, and very nice and rich early English mouldings. This doorway, and the Purbeck shafts, prove that the



builder did not use brick so extensively because no better material was to be obtained.\*

The conclusion which we wish to draw from the antiquarian facts above narrated is, that though stone may be the better material for Gothic, as for all noble architecture, yet that brick is quite admissible as the material for Gothic buildings, either with stone dressings, or with dressings of moulded brick. We have quoted authorities, partly to satisfy a numerous section of the Gothic-loving public who will admit nothing in the practice of modern Gothic architects for which they cannot quote a precedent, partly to show to those who have a more just appreciation of the value of such precedents, how the old builders, to whom we are to still look as our masters in Gothic art, treated the material. But our ultimate appeal is to the educated eye and mind of the artist. The educated eye we are sure will be satisfied with the aspect of brick Gothic, properly treated. Take an artist to some of the relics of Gothic brick-work, and he is enchanted with the delicious deep red, toned down with lichen, and with the picturesque texture of the wall. But the mind must be satisfied too, and here is the real obstacle to the introduction of Gothic brick-work. People have so long been accustomed to see brick used only for the modern poor, slight houses of our town streets, while stone has been used for all the public buildings of greater pretensions, that their minds have come to associate brick with poor meagre work. There is in this country, comparatively, so little of Gothic-work in brick, that people have come to think that the two are incongruous. We have endeavoured to show that, among the great Roman builders, brick was in high estimation; among the mediæval builders of northern Italy, it was in common use; among the mediæval builders of England it was sufficiently used to show that they did not despise it. Brick is quite compatible with Gothic-work: brick is not necessarily poor and meagre work. The reader must carefully erase these two popular errors from his mind before he is in a condition fairly to form a judgment on the application of brick to modern Gothic architecture. Brick is, in fact, artificial stone. Nature has, in some places, turned the earths into masses of stone in her great laboratory, by the processes of pressure and heat, and we cut up these masses into small cubes to pile up into the walls of our buildings. In brick-making we take the earths themselves, and cut them up first into the sizes we desire, and then convert them to stone by artificial pressure and heat; and some of our artificial stone will bear comparison for durability and beauty with much of nature's stone. The builder of Murano did not scorn to take pieces of this red artificial stone to form one of his colours in the ornamental band of coloured marbles with which, as with a zone of jewels, he surrounded the east end of his basilica.

We have seen that the mediæval builders did not confine themselves to the Roman type of brick, either in dimensions or colour. The Byzantine artists of Murano used yellow bricks of various shapes and sizes; the early English monks of Coggeshall copied the Roman bricks around them; the early Decorated builder of Little Wenham Hall used a lightish red brick cast into a convenient shape very like the modern shape. These instances seem to prove that the mediæval artists practised the principle we shall advocate, that any kind of clay may be used which will give a durable brick of an agreeable colour. Much of our modern brick does not satisfy either of these conditions, it is not durable, and it is of a bad colour—"brick-dust" colour is a common artistic epithet and does not imply anything complimentary. Both these defects are owing rather to the process of the manufacture than to the quality of the clay. This is not the place for entering upon the technicalities of brick-making, but we may briefly report that from the enquiries which we have made into the subject we feel convinced that the majority of our brick-fields might turn out

\* Quantities of stones, with transition Norman and very excellent early English mouldings, are lying about the ruins.

a good durable brick, quite suitable for the purposes for which we require them, at a price very little greater than that of the bricks which they now make.

It does not appear to be indispensable to alter the shape of the brick from that in common use; as a matter of artistic effect they would perhaps be better a little longer and wider, and thinner in proportion; and this alteration in form would have the still more important advantage of being associated in the spectator's mind rather with the venerable brick-work of the ancients, than with the bad modern work which has brought brick into disrepute.

We should be very much disposed in building a wall entirely of brick to use larger bricks or tiles, made of stronger (tile) clay, and more of the Roman shape, for coigns or dressings. The objection to them would be that they warp a good deal in the kiln, but this defect might be made of no consequence by the use of a thicker bed of mortar.

The great objection to the use of moulded bricks is that they warp so much in the kiln that when put together they do not form a true edge, and the labour of dressing them down to a true line makes them too costly. For our own part we are disposed to think that this desire for perfect accuracy of workmanship is carried to a pernicious extent at present. After a mason has chiselled a piece of moulding to the required form, he spends another half-day in removing the marks of his tool and reducing it to a perfectly smooth and true surface. We believe that all this additional labour is at the very least thrown away; inasmuch as it does not in the least improve either the durability or the appearance of the building. We are disposed to think that it is worse than thrown away; for that it tends to give mechanical tameness to the building. We are very much mistaken if the tool marks are not an addition to the beauty of the work, first from the direct effect of their play of light and shade upon the eye, and indirectly from their conveying to the mind the idea of the human labour which has wrought the stone,—they are the autograph authentication that it is not machine work, but that human wit and human labour have been bestowed upon every visible portion of the surface. Half the stone-mason's time then, and a very considerable portion of the cost of his work, are spent in diminishing the effect of the building by over elaboration.

This is hardly a digression, since we are discussing the modes of reducing the cost of producing good buildings. And it is explanatory of the suggestion which we are about to make on the use of moulded bricks. We do not think that their irregular contraction in drying is an objection to their use, or that it is necessary to incur the expense of dressing them to a true edge; the cause of the trifling irregularity would be at once evident and satisfactory to the mind; and we are disposed to believe that the irregularity would, therefore, not in practice be displeasing to the eye. The mind has a marvellous power of carrying out a suggestion given through the eye; the pictorial artist constantly makes very large demands upon this faculty,—demands proportioned in kind and in a degree to the material in which he works; the architectural artist may venture to trust to it in a far greater degree than he does at present. Old mediæval work is singularly irregular; the measurements are, as a general rule, observed approximately, instead of with the scrupulous accuracy of modern work; and the details exhibit a happy carelessness of execution, instead of the sand-paper finish of the modern workman. An old building is to a modern one what a good and careful architectural sketch is to a builder's measured elevation; and we strongly suspect that the more artistic effect of an old church over a modern copy of it, does not depend only upon the picturesque touches of the hand of time, but also upon the original artistic freedom of the builder's hand.

We are compelled, though somewhat abruptly, to break off this subject, one of no small interest; at some future time we may be able to resume Mr. Cutts's communications.

## THE ROYAL PICTURES.

### FIRST LOVE.

Jos. J. Jenkins, Painter. S. Sangster, Engraver.  
Size of the Picture, 2 ft. 3 in. by 1 ft. 7 in.

AMONG the Art-treasures collected by the Queen and her Royal Consort are a few charming examples of our school of water-colour painting—one that not only takes precedence far before all others, but it has now reached such a point of excellence as to sustain a most favourable comparison with oil-painting, in those qualities for which the latter has generally been considered pre-eminent, namely, depth of tone, richness of colour, and durability; while in transparency and in delicacy of tint, it is, without question, superior to the oil medium. It is almost within our own recollection, when pictures in water-colour were little more than sketches slightly washed over with thin colours, the shadows put in with indian ink or neutral tint; in fact, they presented the appearance of an *aqua-tinta* engraving. Paul Sandby, Girtin, and more especially Turner, were the first to raise the art from this low state, and they showed how possible it was to produce the most beautiful representations of nature from a few simple materials contained in a box of colours.

It will be presumed, from these brief remarks, that the picture of "First Love," by Mr. Jenkins, is of this class; and a most admirable drawing it is, in composition, treatment, and colour. The subject scarcely requires interpretation.

The youth has laid down his instrument, the notes which he has probably accompanied with a song of sweet and passionate words, and he is now gazing upward to see how they have been received by his fair listener. She has heard and felt them as one hears and feels "melodious eloquence," when the heart is in harmony with the theme; and the answer will come presently—in soft but fervent whisperings—when those graceful fingers have plucked, unwittingly, every petal from the delicate rose-bud they hold.

The picture, from its peculiar treatment, is not an easy one to engrave effectively; the light falls full on the stone terrace-wall, and on the white dress of the lady: hence the difficulty of detaching the one from the other when transferring colour into black and white; the sky, though blue, is also light, and has increased the perplexities of the engraver; Mr. Sangster, has, however, managed to overcome them very skillfully.

Mr. Jenkins was formerly a member of the New Society of Painters in Water-Colours, but seceded from it in 1847, and is now a member, and the secretary, of the Old Society. The class of subject to which he has principally devoted his powers is derived from ordinary incidents and situations that appeal directly to the common sympathies of our nature, and in almost all instances he has the rare merit of being at once his own historian and illustrator. The scenes of the majority of his graceful conceptions are laid in France, especially on the coast and in the western districts, where the costume of the inhabitants has more of picturesque quality than any on our side of the Channel. Near the *quasi* English town of Boulogne is the small fishing village of Portal, which, until he visited it, was so little known, that Mr. Jenkins may almost be considered as its discoverer. The expressive sunburnt countenances and the bright-coloured dresses of the people of this busy place, are now familiar to the visitors of the London Art-exhibitions, not only from the many clever groups and single figures in which this painter has represented them, but also from the works of his many imitators. Again, during his prolonged excursions into the remotest and little-frequented parts of Brittany, Mr. Jenkins has had opportunities of familiarising himself with the manners and habits of the people, which has thus enabled him to produce a number of beautiful characteristic sketches, the results of studies made during these wanderings. He has been for some time past, and still is, occupied in collecting materials, with a view to publication, for a "History of Water-colour Painting," tracing its progress from the drawings of Paul Sandby, and others, down to the present period.

This picture is in the collection at Osborne.





JOS. J. JENKINS. PINX.

S. SANGSTER. SCULPT.

# FIRST LOVE.

FROM THE PICTURE IN THE ROYAL COLLECTION.

LONDON: PUBLISHED FOR THE PROPRIETORS.







## THE NATIONAL INSTITUTION.

EXHIBITION, 1855.

Of the summer group of exhibitions this is always the first to open its doors. The private view took place on Saturday, the 9th of March, and the public were admitted on the following Monday. The number of works exhibited is five hundred and twenty-seven, including some sculptural productions by Felix Miller, the first, we think, of this class of art that have been exhibited within these walls. We observe, that the Institution gains strength in the accession of names new to the catalogue, and, what is most gratifying, is the marked improvement of those artists who from the infancy of the establishment have contributed to its exhibitions. Of many of these we have, from year to year, marked the progress—sometimes leaning to the trick of Art; at others, brightened by the freshness of Nature; but always energetic, because they were certain of having their works exhibited. A few years ago they were in obscurity, but they have now a name and a position, both of which are well merited, but which they never could have attained through the ordinary channels of exhibition. As in every other similar collection, there is a large sprinkling of mediocrity; but there are, withal, other pictures that would do honour to any exhibition. We confess that we had strong doubts of a successful result from the proposed sale of space—the grand condition in the *parva charta* of this Institution. But with a mixture of evil the good has been paramount; it has sustained, and matured into excellence, artists who might otherwise have been doomed to strive daily for daily bread, and only dream of reputation. Here, as elsewhere, we see indifferent pictures hung upon the line: but, year by year, they have diminished in number, while, elsewhere, the line is crowded with the same names without diminution in number, but not without diminution of quality in the works to which they attach. The force of the exhibition lies, as usual, in landscape. It were to be wished that the manner and subject of some of these were not so entirely identical with those heretofore exhibited. The improvement in figure-pictures is more obvious than in the other works, and some of the subordinate subjects are strikingly original, and equal to the best productions of any school. Nos. 3 and 5 are pendants, by JAMES E. LAUDER, and entitled 'Jeanie' and 'Effie Deans'; also No. 375, 'Sir Tristram teaching la belle Isonde to play the Harp,' which evince a change in the manner and feeling of this artist, the more remarkable that it is so sudden. We cannot help sensibly and instantly feeling two things in these pictures—these are the fallacies of effect and of flesh colour; the forms are those of life, while the colour is that of death. Much is expected from the execution called "clever," but this always suggests a surface of paint, and the conviction grates upon the sense. Yet much honour to him who breaks new ground. We could have wished to have seen the costume rather early British than merely conventional. King Arthur would agree with us that these hosen were not of his time. No. 4, entitled "Interior at Kerlandi, near St. Pol de Leon, Brittany," by ALFRED PROVIS, is one of those small interiors, of which the painter exhibits also others—all remarkable for masterly painting, and equal, without hardness, to the ultimate *finesse* of the Dutch painters. It is only to be regretted that they are sometimes too hot, and the figures are too often mixed up with an infinitude

of chattels. 'The Fresh-water Fishes of England,' No. 7, HENRY L. ROLFE, is a large composition, in which the most ample justice is done to the subject, from the salmon of thirty pounds down to the infinitesimal tittlebat—the jack, the perch, the barbel, and especially the tench, in his mailed coat of golden scales, all are painted with inimitable freshness. In 'A Thunderstorm,' by E. WILLIAMS, Senior, the sky is a study of great merit; and No. 42, by the same, a 'Scene on the Coast—Isle of Wight,' with its two effects of moonlight and of a fire under the cliff is really a production of extraordinary vigour. No. 20, 'The Coast Side,' ALFRED MONTAGUE, is a view of that kind to which this painter gives much interest. He exhibits also No. 253, 'Amiens,' and No. 285, 'Harfleur,' with some others. No. 23, 'The Gipsy Family,' HARRY HALL, with good execution realises in many points the subject, but the scene is, perhaps, too open, and the vagabond pater familias has rather the air of a suburban dog-stealer than a gipsy wanderer. 'A Snow Scene,' No. 24, by W. PARROT, is original and powerful; and No. 29, 'Kate Kearney,' WILLIAM CRABBE, a study of a single figure, is brilliant in colour and effective in treatment. 'A Break in the Clouds,' No. 33, ARTHUR GILBERT, appears to be a view on the Thames somewhere below bridge. The principal object is a hay-barge, the breadth of the canvas being occupied principally by water, which is painted with great success, as showing a limited expanse under the effect of wind, and, at the same time, repeating the light in the sky; yet, successful as this is, the force and argument of the work is in the sky. Another work by this painter is No. 472, 'Tranquillity,' a production in which the sentiment is charmingly felt. R. S. LAUDER, R.S.A., exhibits from 'The Fair Maid of Perth,' No. 45, 'The Gow Chrom and Louise,' a picture of sterling worth, which enables the spectator to look beyond the canvas into the mind of the painter. The simplicity of the work is its art: it is brilliant without the slightest approach to a vulgar plenitude of colour, and the lines and substances of the composition are beautifully systematised. The Gow is hurrying along, supporting Louise, and if there be anything to be desired it is, that the group were less stooping, and that Louise were less maternally. No. 331, 'Imogen,' is by the same painter; she is entering the cave, but the work is rather a study of rocks than a figure picture. It is a passage of much natural grandeur, and the two other landscapes by the same hand are eloquent in natural truth. No. 54, 'A Coast Scene,' CHARLES DUKES, presents a group of three figures, well drawn, firmly painted, and coloured with much sweetness. In the picture by H. DAWSON, No. 62, 'A Fresh Breeze,' the opposition effected by the boat against the break in the sky is a commonplace incident, but it is here managed with more than usual skill. There is truth in the heave of the water, but there is not on its expanse a spot whereon the eye can rest, the whole surface being a fret-work of wind crests, which is true as to the windward, but not as to the leeward side of the wave. The sky is a charming essay, but this is a part of his work in which this artist is especially eminent. The water tells of the "fresh breeze," but the boat is silent thereanent—verily, craft painting is a craft of itself. 'Mrs. W. G. Taunton,' No. 69, is a portrait by BELL SMITH; the features are brilliant in colour, and agreeable in expression—it is, indeed, a work excelling in every way all the antecedent efforts of the painter in the same department of art.

The subject pictures, No. 275, 'A Rest by the Way,' and No. 289, 'In Maiden meditation fancy free,' &c., are also by this artist. No. 72, 'The Salmon Trap,' THOMAS S. SOPER, is a close scene, showing a river flowing over a rocky bed; it is larger and more earnest in manner than any recent work exhibited under this name. R. R. McLAN, A.R.S.A., exhibits a large picture of historical interest, entitled 'The Battle of Stone Ferry.' The subject is a memorable passage in the history of the 71st Highlanders, who were the sufferers in this fearful tragedy. In 1779, a party of this regiment was detached from a redoubt at Stone Ferry, in South Carolina, to reconnoitre, with instructions to retire before the enemy. But, instead of retreating, they attacked a force of two thousand men, by whom they were hemmed in; and of the fifty-six men and five officers, only seven of the men remained on their legs at the termination of the combat. We see, accordingly, at a certain period of the battle, a few of these brave men sustaining over the bodies of their comrades the attack of a grim host bent upon their destruction to a man. In its incident and characters, the composition is most ingenious and happy; and in energetic and appropriate action and intense expression, it cannot be too highly eulogised; and it must be allowed that in surface, colour, execution, and in the veracity of the minor components of the work, it is far beyond anything that the artist has heretofore produced. No. 82—'A Salmon Trap on the Llugwy'—is a passage of Welsh river scenery, by F. W. HULME. As a subject it is effective, and brought together on the canvas with the finest feeling. Every touch in the rocks is descriptive of something we can understand, and the trees are drawn with a grace and painted with a lightness which promise that they shall yield to the gentlest breeze. The same artist exhibits also No. 315, 'A Walk by the Conway'—a picture containing passages of nature strikingly beautiful. In a picture (No. 86) by W. C. THOMAS, entitled 'A Russian Dealer of the Gostvinordor,' the fur round the man's neck is a most seductive reality; and No. 89, 'Viola,' a small study of a single figure, by FRANK WYBURD, is an instance of most patient execution. No. 104, 'Kilchurn Castle, Loch Awe'—JAMES DANBY, is a sweet, mellow, and tranquil interpretation of a sunset amid the northern lakes and hills. Colour and atmosphere are the charm of the picture, which is constituted of but a few broad masses, which were nothing without the story and sentiment of colour which predominates in breadth, undisturbed and unbroken by any important detail. In painting this phase of nature, the artist is original and, in a great degree, fortunate. The picture seems to have been rapidly executed. In dealing so largely with powerful colour, it is necessary to be impressed with the utmost veneration for truth. Near this picture hangs another passage of Highland scenery, more matter-of-fact in its description, and without pretensions to luxurious colour. It is entitled, 'Sport in the Highlands,' No. 107, WILLIAM UNDERHILL. It is a large composition, presenting a group of a pony, two sportsmen, dogs, and game, very judiciously arranged for effect. The quality principally sought to be realised is substance; and in this the artist has succeeded to admiration. The pony, the sportsmen, and their appointments, are all palpable; but the sportsmen never shot those hares with that culverin, or three-pounder wall piece, that lies across the saddle-bow. It is



undoubtedly a powerful work, but if we look at the extremities and heads, it is too free in execution. No. 114, 'Showery Weather at Lynmouth, North Devon,' E. C. WILLIAMS—affords a view of a section of the scenery of a very picturesque coast. The composition is full of incident and judiciously-distributed material, and the proposed effect is very successfully rendered. Another effect painted by the same artist is not less true. It is No. 262, 'A Windy Day on the Thames.' No. 123, 'Woodcutters in Alnwick Park,' JAMES PEEL—proposes an unmitigated breadth of daylight and sunshine. As we do not see the castle, the view, we presume, looks towards Belford or Wooler. The foreground is intersected by the little river Alne, on the banks of which lies the felled timber. We have seen more successful pictures exhibited under this name. The next number is 'The Rendezvous,' J. D. WINGFIELD—a study of a single figure of the time of "Old Noll" and the Roundheads, simply and firmly painted. No. 128, 'The Present,' FREDERICK UNDERHILL—tells how a present of game was sent to the lady of a certain Manor House, who reads at the door the letter by which the present was accompanied. In feeling and manner this picture resembles 'Sport in the Highlands,' but it is more careful. Another work by the author of 'The Present' is No. 137, 'Charity,' powerful in effect, decided in touch, but careful, withal, in drawing. And next to this hangs a scene 'In the Highlands of Perthshire,' ALFRED W. WILLIAMS—a large picture. A disposition of masses very skilfully dealt with in their oppositions and associations. The foreground is a section of rough and broken moor land, backed by majestic mountains robed in mist. It is a subject of much grandeur, and the spectator is penetrated with the peaceful sentiment with which it is endued. The screens in the first room contain some minor works of merit, and we regret that we can do no more than give the titles of a few of them. MRS. DUFFIELD's 'Flowers,' geraniums, roses, and all the brightest of these children of the sun, are charmingly painted. No. 174, 'Summer Time,' SARAH F. HEWETT, is an attractive picture. Nos. 187 and 197, both fruit pictures, by MRS. V. BARTHOLOMEW, are full of the freshness of nature. There are also worthy of note No. 202, 'Ben Nevis,' H. COOK; 224, 'A February Morning,' T. C. DIBBIN; 233, 'Mill on the Trent, Staffordshire,' J. A. HAMMERSLEY; 237, 'Going for Peat,' W. S. P. HENDERSON; 244, 'Roslin Chapel,' J. D. SWARBRECK. Among the first numbers in the second room, occurs 'The Lady,' painted by Miss HOWITT, from Shelley's 'Sensitive Plant.'

"A lady, the wonder of her kind,  
Whose form was upborne by a lovely mind,  
Tended the garden from morn till even,  
All the sweet seasons of summer-tide," &c.

The story is given in two parts: the lady is presented in life and in death. In the living picture, she is in the garden and bears on her head a basket of flowers; and in death we find her on the greensward, while all around is tinctured with woe. The pictures are small ovals framed, surrounded by a field of dead gold, on which are painted most elaborate compositions of flowers wherein, in floral eloquence, is again recited the story of 'the lady' and her fate. It is a production most minute in execution and of exalted poetic feeling. No. 268, 'Spring Flowers,' ALEXANDER FUSSELL, is a half-length study of a girl, distinguished by much grace and sweetness. No. 385, 'A Study of a Head,' by the same artist, is distinguished by colour strikingly brilliant.

No. 281, 'Miss Josephine,' J. G. MIDDLETON, is the portrait of a little girl, worked out with much delicacy, and No. 320, by the same painter, is also a portrait—that of a lady; both of these works evidence great knowledge and skill in this department of art. No. 284, 'Sundown,' EDWARD HAYITT, is a small twilight picture of broad and effective masses, invested with an interest highly poetic; but we wish he had not placed his presiding Hesperus precisely in the middle of the picture; this artist exhibits also four other small works—'Morning,' 'Noon,' 'Evening,' 'Night,' whereof the last is the best—it is a strain of Border minstrelsy telling of peel beacons and night forays. In his daylight pictures, though they possess much merit, he seems to have lost much of the breadth and firmness which his works of last year showed. SIDNEY R. PERCY exhibits a passage of quasi-close river scenery, entitled 'Near Goring on the Thames,' No. 293: the nearer sections of the composition are earnest, natural, and judiciously diversified: there are also, by the same hand No. 351, 'Kilchurn Castle, Loch Awe,' and No. 401, 'Autumn in the Highlands,' both most elaborately painted, and containing passages of infinite sweetness and truth. No. 310, 'Rue de la Porte, Dinan, Brittany,' L. J. WOOD; this and the two consecutive numbers by the same artist, are carefully treated, after picturesque portions of some of those ancient towns in Normandy and Brittany; the materials are selected with good taste, and the surfaces and their low-toned glazings are really worked with very great nicety. No. 328, 'Rotterdam,' JAMES HOLLAND, presents a small section of the quay, with craft, houses, trees, and a portion of the cathedral; but in No. 367 he returns to 'Venice,' to him a theatre of many triumphs, of which this picture is not the least brilliant, a powerful combination having been effected by the black gondola, the shining cupola, and the various middle gradations with their masterly system of warm and cold colours; a third subject, also Venetian, is a production of surpassing sweetness of colour. No. 338, 'Behind the Tapestry,' DANIEL PASMORE, is a medieval interior, in which appears a young lady seated, and reading a letter, and near her, peering forth from the tapestry, is seen the shaven head of, perhaps, her confessor, also reading the missive—the work wants point and concentration. No. 374, 'The Fortune Teller,' by the same painter, is a better picture. In No. 336, 'Driving the Cows home,' A. J. STARK, the animals are very well drawn. No. 342, 'Forest Scene, Rivington Park,' W. S. ROSE, is a piece of close woodland scenery, with a pool fringed by sedges and long grass. The trees are represented with firmness and truth, but they are surpassed by the rough bottom and long grass; the cows in this artist's pictures are as bad as those of Claude. 'The Vintager,' No. 346, GEORGE WELLS—a small half-length of a girl with a basket of grapes on her head, is a graceful and well-drawn study, but she has too much English freshness for a "vintager." No. 348, 'A Father's Welcome, Brittany,' J. W. DE FLEURY, represents the return and welcome of a Breton peasant to his home; it is full of harmonious colour, as is also No. 369, 'Interior,' by the same painter. No. 352, 'The Rose, Shamrock, and Thistle,' H. L. ROLFE, might be taken for something patriotic, or at least national in floral significance; but nothing of the kind,—it is a triad of trouts, fancifully served up with a vegetable garniture according to the title. The fish are admirably painted, and the national distinc-

tions we presume are preserved. "The Close of a Summer Day," G. A. WILLIAMS, No. 370, is a passage of river scenery presented under an evening effect; the trees on the opposite side of the stream closing the view, strongly oppose the light and warm sky, and cast a deep shade on the water; it is simple, but effective, and full of sentiment. No. 382, 'A Foot Bridge,' F. W. HULME, is a composition of very simple materials, of which the principal feature is a tree in its early summer foliage,—a sufficiently difficult study, but here disposed of most satisfactorily; the fresh greens of this picture will become more harmonised by age. 'A Quiet Homestead in Surrey,' No. 384, H. B. WILLIS, is very like an assiduous study from a veritable locality: a more picturesque subject is No. 409, 'Evening Lights and Shades on the Conway;' the play and alternation of light and dark is judiciously managed, and the solidity of the painting gives much reality to the objective: the animals in both pictures are well drawn, and by their varied colour materially assist the composition. No. 390, 'Shade,' J. SLEIGH, shows some deer resting in the shade of some large trees; the description is full of truth,—the sunlight, as it illumines the foliage, is successfully rendered. The next number, with the title 'The Haunt of the Fallow Deer,' J. S. RAVEN, is a sylvan subject, principally composed of New Forest trees, which are grand in character and carefully drawn, but the colour of the lighter masses of the leafage is certainly too crude. The ground has the probable incidents of Nature, and that as a converse is too uniformly warm. There is undoubtedly great power in the work, which in its chiaroscuro is better than its colour. No. 398, 'Reading a Chapter,' C. DUKES, is a group of cottagers in their rustic abode; it is more felicitous in treatment than a sea-side group already noticed by the same painter. No. 396, 'Eton, a Sketch from Nature,' W. PARROTT, is the favourite view from a little above the bridge; it is firmly painted, and has an aspect of reality which well supports the description in the title. No. 406, 'Feeding Rabbits,' E. G. COBBETT, is a production of much simplicity and sweetness. The figures are those of cottage children, whose heads are admirably drawn, brilliantly coloured, and executed with the utmost *finesse* of which oil colour is capable—and the same curious and careful realisation is carried into every object of the composition. No. 410, 'Norman Archway, Kitcham Priory, Yorkshire,' J. D. SWARBRECK—a small picture, the subject of which is brought forward much in the manner of an architectural study; it is worked out with a finish equal to photography. It seems an established custom in all exhibitions opened while a fire is yet necessary, to hang round the fireplace works of a certain merit; we find accordingly here, and they are worthy of their place—No. 435, 'Interior of the old Château of Kermannus,' ALFRED PROVIS, No. 433, 'The Matin Prayer,' FRANK WYBURD, No. 436, 'Evening,' JOHN S. RAVEN. No. 447, 'Sheep-washing,' J. STARK, is full of that natural identity which we find in all the works of this painter; few have ever surpassed his unaffected versions of park or sylvan subjects. No. 456, 'Scene in Surrey, near Chertsey, looking towards St. George's Hill,' A. F. ROLFE; a most attractive subject, which carries the eye to remote distance over an expanse of luxuriant country diversified like a garden in its summer freshness. No. 461, 'Ophelia,' FRANK WILLIAMS, is a small study showing Ophelia after the loss of her reason; the expression has been successfully studied, and the figure



altogether a conception of much merit. No. 463, 'In Arundel Park,' P. W. ELEN, is a large picture affording a view of Arundel Castle and Park; this work is in colour, and perhaps in execution, the best we have seen by the artist. No. 464 is a fruit composition by WILLIAM DUFFIELD, and entitled 'Autumn'—

"A table richly spread, in regal mode,  
With fruits and flowers from Amalthæa's horn."

Could Amalthæa see the use this artist has made of certain of the luscious outpourings of her horn, she would be as much gratified as ourselves—the grapes, peaches and plums, are temptingly fresh, but, after all, the tapestry is the wonder of the picture. No. 468, 'William Tell's Son—Switzerland, 1307,' W. S. BARTON; the poor little fellow stands against the tree with the apple on his head, and from the fixed expression of the features we may believe that his father is just taking aim; the picture is everywhere most scrupulously wrought; perhaps the head of the boy is the least successful part of the composition. No. 472, 'Tranquillity,' A. GILBERT, is a piece of river-side scenery, with the light of the setting sun gilding the tops of the trees; the water lies in deep shade, and the whole is invested with a feeling which fittingly supports the title. On the screen in this room we may note No. 481, 'An Outhouse,' J. H. DELL, No. 486, 'Simon the Cellerar,' and No. 499, 'Pistol,'—the latter a work of great merit, —No. 506, 'Zuleika,' BELL SMITH; No. 510, 'A Cruise among the Water-lilies,' F. M. MILLER; No. 516, 'An Embowered Path,' N. O. LUPTON; No. 522, 'In the Fields near Hampstead—Painted from Nature,' LOUIS WALTER. The four sculptural works to which we have already alluded, as by F. M. MILLER, are severally entitled, 'Titania Asleep,' 'The Miseries of War,' 'The Spirit of Calm,' and the 'Spring Flower-seller,'—they are bas-reliefs, all very elegant in conception. Having looked closely into every work of merit, we remain of the opinion that the habitual contributors to this exhibition, that is, the younger artists, are obviously advancing, and we very much doubt whether a similar result would have been arrived at by them, without such facilities for exhibiting their works which are afforded them by this institution.

#### THE GLASGOW ART-UNION.

THE exhibition of the prize pictures of the Glasgow Art-Union has been held at 121, Pall Mall. The number of works was one hundred and twenty-eight, but the number of prizes is greater than this, because there are yet twelve in the exhibition of the Edinburgh Academy, and two on the walls of the British Institution. We have already expressed ourselves fully on the superior character of the Glasgow exhibition, but it comes this year before us with a new feature, significant of an extended power, which we did not know that it possessed—that of purchasing the works of foreign artists. The committee in their character of *Arbitri elegantiarum*, exercise a discretion which we think is not entirely productive of good. All the benefit that Art-Unions have conferred upon art is not without its alloy, as they have called into the arena a host of meritless adventurers. It was with a view to discourage these at least within its own immediate circle, that the Art-Union of Glasgow invested its committee with the power of selecting prizes. Had there been greater justice in the exhibition of pictures, we believe there had been less reason for precaution on this score. It cannot be doubted that the taste for Art has increased, and that the distribution of works of Art by Art-Unions has assisted its growth; but although the exhibition of the Glasgow Art-

Union be flattering to the self-respect of the committee, we doubt if the power by which the selections are made be quite satisfactory to the bulk of the prize-holders. We know the difficulty, with all the London exhibitions open, that prize-holders have in satisfying their tastes; *à fortiori*, therefore, how much less is a committee of selection likely to please a prize-holder who professes a taste for poetry, when all the best poetic canvas is already sold, or a lover of what the *dilettanti* call "conversation pieces," in a dearth of figure pictures. The highest prize, equivalent to 400*l.*, is 'Watching the Combat,' JAMES SANT. The second is 'Reason and Faith,' 350*l.*, JOHN FAED, R.S.A., still in the Edinburgh exhibition. The prize of 300*l.* is by H. McCULLOCH, R.S.A.; it is entitled 'View of Dalmeny Park,' and is also yet in the Edinburgh Exhibition. The next, of the value of 200*l.*, is entitled 'Winter,' and is the work of B. C. KOEKOEK. Of the value of 120*l.* there are two, one by E. T. CRAWFORD, R.S.A., still in the Edinburgh Academy, and 'Durham,' by D. O. HILL, R.S.A. Equivalent to 105*l.*, there is a 'Landscape,' by NIEMANN; and to 100*l.* a view on the Thames, entitled 'Quietude,' and also to 100*l.* a 'View in Venice,' by E. W. COOKE, A.R.A., and 'The Way across the River,'—a bright mid-day—H. J. BODDINGTON; and there are also of the value of 100*l.* each, 'A Peep behind the Curtain,' by R. MC INNES, and 'Evening—reapers returning home,' by THOMAS FAED; but these works are still in the hands of the artists. On the subject of the foreign pictures we have a few observations to offer. They are a winter landscape, by KOEKOEK—a landscape storm, subject by SHIRMER, a coast subject by LE POITTEVIN, 'Flemish soldier and child,' SERRURE, 'The Oriental Siesta,' DEVEDEUX, and 'a sketch subject from the Thirty years war,' by KNILLE. If there was anything in these works which could be signalled as exemplary to British painters, we should applaud these purchases; but when we find them inferior in every thing to the productions with which they are hung, it is difficult to understand upon what grounds such purchases can be justified. The picture of KOEKOEK is, we think, the least desirable of his works we have ever seen. It is a winter subject, with the snow on the ground. Of substance and spirit it is entirely deficient, having been worked into an enamel surface and softened down to woolliness in many of the parts where spirit and texture are wanting. The picture by SHIRMER represents a storm in which the trees are yielding to the blast—this is forcibly expressed, but as a landscape it is surpassed by twenty in the room of less pretension. LE POITTEVIN's picture is by no means a favourable example, we have never seen a production of the artist less careful, and as for the remaining works they are mere sketches. If the Committee of the Glasgow Art-Union profess, in a degree beyond other Committees, the direction of public taste, they expose themselves to animadversion in discharging their self-imposed duties otherwise than judiciously. There are many rising, struggling artists of our own school whose works hereafter must be of value. It is a part of the duty of a Committee like that of the Art Union of Glasgow to know these men. But we have a few words to say of some of the prizes—the picture by SANT is unfinished—the flesh colour is not so successful as usual, and we hope he will change some parts of the composition. There are of course many pictures we have seen before, of these we have not space to speak; a group entitled 'Hope,' we presume—by R. HERDMAN, we have not before met with—there is also a work by the same painter, 'Beyond the Shadow,' one of the most charming conceptions ever put upon canvas—'Q in the Corner,' by LEJEUNE, is a picture of much sweetness—'Norman Peasants on the Coast of Fecamp,' by J. D. HARDING, is a production of great excellence; and of remarkable pictures there are 'Loch Gail'—R. TONGE, 'the Priest's Leap'—SELOUS—'Landscape,' NIEMANN—and others by WOOLNOTH, DEANE, HENSHAW, MOGFORD, DUNCAN, &c. &c., which contribute much to the interest of the exhibition.

#### MONUMENT TO PETER NICHOLSON.

My certain knowledge of your readiness to listen to the claims of men who, by their works, have elevated Art or Science, induces me without hesitation to address you on the subject of a



monument, which is to be erected at Carlisle, to the memory of the late Peter Nicholson, the author of "The Architectural Dictionary," and numerous other scientific works of well-known reputation. His works have long had the character of raising the working man to the rank of a thinking being, and will be of inestimable



service to them and their successors in all time coming: and it is no small satisfaction to record the fact, that a considerable amount of the fund already raised towards this monument is from working men.

It is monstrous to know that refusal from government met an application for a small pension, to ease the old age of a man who did so much for the British mechanic, with no corresponding advantage to himself. But, although his works are imperishable, it would be still more monstrous if the knowledge of his extended and useful being were allowed to pass away without some memorial near his mortal remains at Carlisle.

I knew Peter well, and a more kindly-feeling man, or one more generous in imparting his peculiar knowledge, never existed. And, though my design for his memorial has been unanimously chosen by the committee for erection, I feel fully entitled to express my feelings towards the man, and my admiration of his works.

I know the difficulty of producing books on architecture. I know, to my own cost, that in this country there is neither honour nor profit to the man who gives his labours to the world. I know that the British government, instead of rewarding the artist, first takes a duty per pound upon the paper for his book, and then, after this book is printed, lays an embargo on the very paper it has taxed.

I know that my labours on the antiquities of Scotland have lost me 1,400*l.*, and that an unjust law confiscated a single book worth fifty pounds from me, for the British Museum. It was the distant looming of ultimate penury before my vision which made me determined to produce no more books, and "stick to trade." Ample has been my reason for changing, and had the man whose cause I am advocating given one-tenth of his talent to any business, fortune would have smiled upon him, and possibly honour as well; for let a man be rich—passing rich, either as a man of land, a nominal brewer, or a successful dealer in coals, and a baronetcy, at least, awaits him. Two remarkable proverbs become inverted, for "matter triumphs over mind," and "money makes the man—want of it the fellow."

As regards poor Peter Nicholson, there is now no pension to be asked for, no title to be given—the grave has closed over a man who deserved both, and all that is required in addition to the amount voluntarily raised by his admirers, will be amply met by the sum of fifty pounds. And any portion of this, however small, forwarded to myself, or to Robert Cowen, Esq., C.E., the treasurer at Carlisle, will be faithfully devoted to the object now advocated.

The monument is proposed to be an obelisk, in large blocks of Prudham stone, forty feet in height, triangular on the plan, and Scotch in its architectural character. Thus, from the thistle ornamenting the angles, no one will take the man to be from any other country than Scotland. There will be three panels in the base. Upon the first of these will be the record, "Peter Nicholson, architect, author of 'The Architectural Dictionary,' and other works. Born at Preston Kirk, July 20, 1765. Died at Carlisle, June 18, 1844, aged 79 years." Upon the second panel will be the votive inscription. "The mechanics of Great Britain in gratitude to one of their preceptors, and in admiration of his talents, have erected this monument." The third side is monogrammatic of the workman's tools. His labours are ended, and they are laid by, as he is, at rest.

But one word more need be said. There are inverted torches at the angles of the obelisk. Heavily speaking, these denote the end of all things, but now they have a different signification—for the torch is not extinguished, the immortality has not gone—it is merely suspended for the time, and waiting the coming of a brighter existence.

ROBERT WILLIAM BILLINGS.

3, ST. MARY'S ROAD, CANONBURY.  
March 5th, 1855.

[We have not the least hesitation in printing this communication from Mr. Billings, whose labours in furtherance of his art are too well known to be disputed.—ED. A.-J.]

## OBITUARY.

MR. JOHN HOLLINS, A.R.A.

This artist, one of the senior Associate Members of the Royal Academy, died, after a brief illness, at his residence in Berners Street, on the 7th of the last month: he was the son of a portrait-painter, and born at Birmingham in 1798. His reputation is chiefly founded on his portraits, which exhibit more of freedom and vigour of pencilling than of grace or delicacy. In his earlier practice he painted some historical subjects, and illustrated a few passages of Shakspeare, and of the Italian and German poets and romance writers; the best of these are "Margaret at her Spinning-Wheel," from "Faust;" a "Scene from the Life of Benvenuto Cellini;" a "Scene from Gil Blas;" "Andrea del Sarto's First Interview with Lucrezia di Baccio del Fede, afterwards his Wife;" "Tasso Reciting his 'Jerusalem Delivered' to the Princess Leonora d'Este;" our English writers, Goldsmith, Sterne, &c., were also occasionally resorted to for pictures. Of late years he associated landscape with his figures, as in "The Hayfield," "A Scene on Deal Beach," "Grouse Shooting on the Moors of Invernesshire," "Dover Hovellers," "The Fishmarket and Port of Dieppe," "Coast Guard—Cliffs near Dover," "Gillies with a young Heron," "Scene near Loch Inver, with Portraits," "Scene on Loch Etive," "Young Highlanders—Scene in Argyleshire;" all these pictures display considerable merit, but the best, perhaps, of this class of works was one exhibited last year, and painted in conjunction with F. R. Lee, R.A., who undertook the landscape portion; the subject is "Salmon Fishing on the Awe," in which a number of portraits of distinguished individuals are introduced. Mr. Hollins was elected Associate in 1843, with Mr. Creswick and Mr. F. Grant, both of whom have now arrived at full academic honours.

MR. COPLEY FIELDING.

The President of the Old Water-Colour Society, Mr. Copley Fielding, died at his house at Worthing, on the 3rd of February, at the advanced age of sixty-eight years. He will be much missed from the gallery in Pall-Mall, where for so long a period he was a favourite exhibitor. Rarely travelling beyond our own shores for subjects, the richly-wooded landscapes of Yorkshire, and the wide, flock-covered Downs of Sussex, were found to be sufficiently attractive for his pencil; frequently, however, he put to sea in search of a storm or a wreck, which he treated as successfully as he did the peaceful haunts of the deer and the "South-Downs." No artist knew better than Mr. Fielding how to paint a mile's breadth of distant scenery on an inch of paper, or how to give light and air to his pictures; and notwithstanding a uniformity of treatment that almost became monotonous, the truth and delicacy of his painting ever made his works welcome. To the last he almost entirely abjured the use of body colours—that new-fangled system which in a degree allies water-colours with oils—and which we deprecate as an innovation upon a practice that ought to be maintained in its integrity. Mr. Fielding's oil-pictures are not equal to his drawings; like most other artists who have long accustomed themselves to painting in water-colours solely, he became heavy in his application of the grosser materials: but even in these "we could have better spared a better man."

JAMES DENNISTOUN, ESQ., OF DENNISTOUN.

The death of this gentleman in February, at his house in George Street, Edinburgh, ought not to pass unnoticed by us, for the additions he made to the Art-literature of our day. We abbreviate from a local newspaper the following tribute to his memory:—"Loved and respected by a large circle, for dispositions the kindest and most amiable, his talents placed Mr. Dennistoun in a position of note rather than of prominence, as they impelled him along a path which, though important, few here have taste or perhaps qualifications for—namely, that department of literature which has for its object the elucidation and history of Art."

Mr. Dennistoun was born in Dumbartonshire in 1803, and was the representative of one of our oldest Scottish families. He was educated at the College of Glasgow, and qualified himself for the bar in Edinburgh; but his taste took a different direction, and being possessed of sufficient fortune, he at once turned aside from the legal profession, and devoted his whole attention to literature, in connection chiefly with the Fine Arts. He was an amateur of Art according to the true and proper meaning of that designation—he loved and admired Art, so he tried to gain a knowledge of it by studying to be able to appreciate the best examples that the world possesses. Though in following out these

studies, he devoted much of his time to the Italian school, as there painting first arose in strength, yet he was no bigoted admirer, and could appreciate the qualities of all kinds of Art, whether Italian or German, ancient or modern. He then aimed at giving to the public the ideas he had formed regarding its principles, and the facts he had collected as to its history. He could not unfold before all his friends and visitors portfolios filled with sketches done by himself, of passes in the Alps, or of scenery in the Tyrol, or of views of the Temple of the Sibyl at Tivoli, of Mount Vesuvius, &c., but to all who wished to learn, he could impart, in a manner the most simple and unpretending, but with a clearness and elegance that impressed and charmed all who were privileged to hear him (and these were many), information and instruction on almost everything relating to Art; while he often explained and illustrated what he stated by reference to examples he had himself collected—many of these of great rarity and value. He was a member of most of those societies formed for collecting materials for, and adding to and illustrating our literature, and besides editing several important publications by the Bannatyne and Maitland Clubs, contributed many interesting papers on subjects connected with Art to most of the leading periodicals, particularly to the "Edinburgh" and "Quarterly Reviews." His analysis, lately given in the form of the "Report by the Commission on the National Gallery," is very masterly, and indeed the only successful attempt yet made to grapple with that huge accumulation of facts and opinions of all kinds. The most important work that he published—the "Memoirs of the Dukes of Urbino"—is of great value, as illustrating the state of Italy during the fifteenth and sixteenth centuries, the portion devoted to the Arts of the period being particularly interesting; and it is to be regretted that from a delicacy carried perhaps too far, he has curtailed this important section—the one he could best handle—from fear, as he states in the preface, of trenching on ground entered on by his friend Lord Lindsay.

A notice of Mr. Dennistoun's last work, "A Memoir of Sir Robert Strange," published almost at the moment of the death of the author, will be found elsewhere.

MR. EDWARD PRENTIS.

The Society of British Artists has recently lost one of its early members and most steady supporters by the death of this painter, towards the end of December last. His pictures are principally representations of incidents of domestic life, some of them of a humorous character, others are appeals to the affections and sensibilities: in his delineation of such subjects he exhibited considerable skill, and an acquaintance with human nature in its virtues and its failings. Several of his pictures have been engraved, and on their first appearance were very popular: these works may be accepted as a fair example of the painter's Art-thoughts, and his manner of treating them. We knew Mr. Prentis personally, and can in a great measure confirm the opinions expressed in the following paragraph, which appeared in a daily paper soon after his death:—"His collected works would furnish a striking pictorial epitome of all that is most to be admired and most to be deplored in the hearths and homes of England. In his own life and character he was a thorough-bred English gentleman, in every sentiment, thought, and action. Integrity and truth never shone more brightly in any human being than in him. Easy and unaffected in his communication with all men, he was warm and genial in his friendship, and steadfast in his attachment to them, whilst his home was ever radiant with the love kindled in it by his unsleeping solicitude and affectionate devotion. Dying at the comparatively early age of 57, he leaves this excellent lady and eleven children to lament his loss."

MR. C. BLAIR LEIGHTON.

Mr. C. B. Leighton, who died on the 12th of February last, at the age of thirty-one, after an indisposition of some length, was well known for his efforts in Lithographic Art, being the senior partner in the firm of Leighton, Brothers, of Red Lion Square; and, of late, almost the only artist conducting an establishment of the kind in London. Mr. Blair Leighton was an Academy student and frequent exhibitor. He was one of the earliest translators of water and oil pictures by the chromatic process—a process of which much may hereafter be expected in the circulation, among the people, of the beautiful in colour. Already in this department of Art we far surpass our neighbours, the French, who are presumed to have been the first to attempt the pictorial by colour lithography. By those whom business brought into contact with him, Mr. C. B. Leighton was much respected.



## BRITISH ARTISTS: THEIR STYLE AND CHARACTER.

WITH ENGRAVED ILLUSTRATIONS.

No. IV.—FREDERICK GOODALL, A.R.A.



HE diversified operations of the human mind can scarcely have escaped the notice of those who are accustomed to study the works of painters. Some artists there are who, to judge from their productions, seem always to live in perpetual sunshine, others to dwell amid clouds and darkness; some whose thoughts are ever allied with holy meditation, others who revel with the merry and light hearted; some whose only associates would appear to be those whom the world holds in little esteem, and others whose companions are the dwellers in castles and palaces; some who only look at nature when she is lovely and at rest, others, again, who perceive no beauty in her but when she is convulsed and "terrible in majesty." It is thus, to borrow the lines of a poet of the last century, who, however, was writing on a very different subject,

"While some affect the sun, and some the shade,  
Some flee the city, some the hermitage,  
Their aims as different as the roads they take  
In journeying through life, 'tis theirs to paint,"—  
BLAIR.

This varied artistic character, as it would not be difficult to prove were it necessary, belongs neither to particular epochs nor schools, since Art had in a measure emancipated itself from the darkness of semi-barbarism, and the not unwilling thralldom of ecclesiastical rule and polity; it is distinctly

visible in the best period of Italian and Spanish Art, in the productions of the Dutch and Flemish painters, in the annals of French Art, and it meets us yearly in our own exhibition rooms, and in the window of every picture-dealer and print-seller in town or country.

In the *Art-Journal* for the years 1849 and 1850, among the series of portraits of British artists contained in those volumes, was one of Frederick Goodall, with a brief notice of his life; we shall find it necessary to refer to what was then said of him in this more comprehensive history of the painter and his works.

Art seems to have made its home in the family of Mr. Edward Goodall, the engraver; of him it is not too much to say that he has materially contributed to the reputation of the English school of landscape engraving; his works from the pictures by Turner, and other distinguished painters, are among the very best of their class. His three sons, Edward, Frederick, and Walter, have each become well-known as artists, and one, if not two, of his daughters have exhibited productions of considerable merit; the pictures of Miss Eliza Goodall would do no discredit to the pencils of many painters whose names are famous among Art-patrons. But we must limit our observations now to the career of his second son, Frederick, who was born on the 17th of September, 1822, concerning whom we have heard his father speak, as evidence of an imagination peculiarly vivid, that, when a child, he would frequently wake up in the middle of the night, and fancy all kinds of scenes and living objects, so greatly to his own amusement as to disturb the house with his hearty laugh; this occurred so frequently that it was at length found necessary to remove him to a room where parental authority might interfere to prevent such unseasonable mirth.

At the age of thirteen he was taken from school and placed in the studio of his father, to learn the art of engraving; but this plan was speedily set aside, and he commenced a course of instruction—still under the superintendence of the father, who was well able to assist him—in order that he might become a painter.\* We have the testimony both of preceptor and pupil to the manner in which each performed his duties; the former has said to us, when speaking of his son, "he would never let amusement



Engraved by]

THE SWING.

[Dalziel, Brothers.

of any kind interfere with his studies;" and the latter has thus recorded his sense of obligations to his parental tutor,—*"I am proud to say I never received a lesson from any other artist. My father instilled into me at the outset the necessity of varying my studies; and although I commenced with the idea of becoming a landscape painter, he never lost sight of the figure, but kept me, during the winter months, drawing from casts and studying anatomy. In the summer months, for the first three years, I sketched from nature in the vicinity of London, devoting a great portion of the time at the Zoological Gardens, sketching the animals, which gave me facility of drawing objects in motion."* Ere the young artist had reached his fifteenth year, an introduction to two gentlemen

was the means of bringing his talents into somewhat prominent notice. One of these gentlemen, Mr. R. H. Solly, having noticed his sketches, gave him commissions for drawings of "Lambeth Palace" (for which he received the "Isis" medal at the Society of Arts), and "Willesden

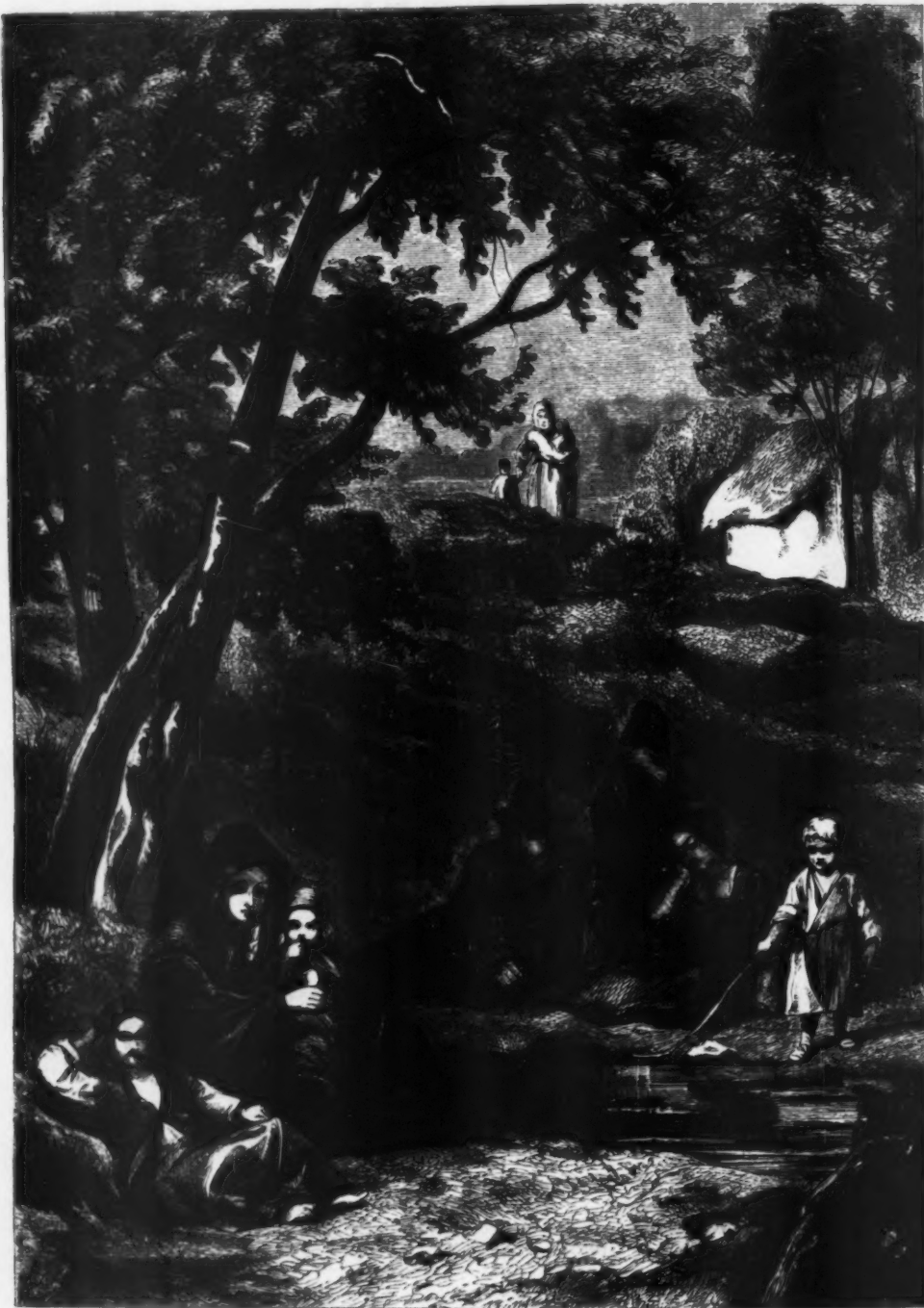
\* It is not very many years since the editor of the *Art-Journal*, when calling one day at the house of Mr. E. Goodall, which overlooked the Regent's Park, saw a light-haired and most intelligent-looking little fellow at a table, with a pencil in hand, which he used so skilfully as to elicit the remark from the visitor, "My young friend, you must not be an engraver, your father must make a painter of you;" the boy was Frederick Goodall, whose subsequent career has so fully justified the promise of those early days.



Church; the other, a friend of the family, Mr. T. Page, then acting engineer of the Thames Tunnel, invited him to his residence, where he passed some months, making numerous drawings of the Tunnel; from one of these he made his first oil-picture, "Finding the Dead Body of a Miner by Torchlight;" the large Silver Medal of the Society of Arts was awarded to this work, which was purchased by Mr. Page, and is still in his possession. As an instance of the enthusiasm he felt in his art at this time, the elder Mr. Goodall once told the writer, that when his son and Mr. Page were on the river at midnight in an open boat, superintending the men who were throwing into the Thames bags of clay where the great irruption took place, young Goodall was so occupied with watching

the play of light on the water from the torches and fires, that he was perfectly unconscious of the fall of a heavy shower of rain which drenched him completely, and never noticed what had occurred till he landed again, and saw the gutters overflowing with the muddy torrent.

It was during these visits to the Tunnel that the artist made the acquaintance of its principal engineer, the late Sir Isambard Brunel, who recommended him to visit his native country, Normandy, as a comparatively untried, yet fruitful, field for the pencil. We will now quote his own language, though a repetition of what we have before printed:—"Accordingly, in September, 1838, my father accompanied me thither, and when we arrived at Rouen, I was so enchanted with the picturesque



Engraved by]

THE GIPSY FAMILY.

[Daisiel, Brothers.

beauties of the city, that I did not wish to go any further, and persuaded him to leave me there, to which, after some hesitation, he consented; for I was not quite in my sixteenth year. He gave me ten pounds, telling me to make it last as long as I could, and 'to be sure and save enough to bring me home again.' This was my first lesson in economy, for after staying there a fortnight, and going down the Seine to Havre, I reached London with a folio of sketches, and five pounds in my pocket." It is quite clear he must have economised his time no less than his purse during this visit. According to the judicious advice of his father, he did not, however, yet put himself forward as a painter, but continued to study and to enrich his portfolio, by subsequent visits to Normandy in 1839 and 1840, and to Brittany in 1841 and 1842. The pictures he produced

from these journeyings are detailed in our former notice of this artist, it is therefore scarcely necessary that we should further allude to them than to state they were purchased by some of the most distinguished collectors of the day, Mr. Wells of Redleaf, Sir W. James, the Marquis of Lansdowne, Mr. T. Baring, &c. The first work he exhibited at the Royal Academy was in 1839—the year when the *Art-Journal* was established; our opinion of the picture was thus expressed:—"No. 41. 'Card Players,' F. GOODALL. A well-composed and cleverly-painted picture, representing the interior of a Normandy cabaret, with a group of French soldiers playing cards. The children, who play a pleasanter game round the feet of the table, are finely pictured." Two, which were painted after the second visit to Normandy, and which were exhibited at the British



Institution, "Entering Church," and "The Soldier Defeated," attracted the attention of Mr. S. Rogers, who pointed them out to Mr. Wells, by whom one was bought, and Sir W. James secured the other, and gave the artist a commission to paint a companion work, for which he liberally paid a sum



Engraved by]

THE FLIGHT FROM THE VILLAGE: ATTACK OF BRIGANDS.

[Dalziel, Brothers.

of twenty pounds more than he had given for the other. The sale of these pictures to gentlemen so distinguished as Art-patrons, and whose



Engraved by]

THE EMIGRANTS.

[Dalziel, Brothers.

judgment was considered so unequivocal, laid the foundation of his future successful progress: they did not rest satisfied with only purchasing his works; they gave him their countenance and introduction, no invaluable gifts to a young artist, and for want of which many a man of genius has

lived in obscurity and died amid poverty. Mr. Wells was especially kind to him; the mansion at Redleaf became his home for many months in the year while its owner was living, where he had the most favourable opportunities of studying the beautiful collection of modern pictures contained within its walls.

The next eventful epoch in the life of Frederick Goodall was his trip to Ireland in 1844; another locality hitherto new to British Art, and the scenery and national character of which are abundantly fertile in picturesque material. Though offered letters of introduction to various wealthy and distinguished families in the sister island, he declined them all, as so many hindrances to his chief object; he characteristically said, "he was going there to work, and not to play," and accordingly preferred taking up his abode among the rough but not inhospitable people of Galway, to living at ease and in luxury with those whose position would have only proved an impediment in his way, and a restraint upon his labours. We have courteously had placed in our hands some letters addressed to members of his family, while he was staying with the fishermen in the suburb of Claddagh, at Galway: these letters are so amusing, as exhibiting the difficulties with which the young painter had to strive, and are altogether so characteristic of himself and of

those among whom he sojourned, that we cannot but regret our space will not permit us to extract largely from them. In one of the earliest written after his arrival at Galway he says: "I am beginning to be very busy, and accustomed to the people, although for the first two or three days I can assure you I felt rather uncomfortable." We must remember he was still very young, and alone among a strange people. "I have been looked upon as a very suspicious person; one man thought there was certainly going to be a war, and that I was a spy upon them; another said I was a tax-collector, and had something to do with the poor-laws; and the other day I put a man into a fright by sketching his house, which is built in a gateway in the old town-wall; the people round about persuaded him it was to be pulled down the following week, as he lives rent-free. I have ingratiated myself into the goodwill of a class of picturesque people, who are all fishermen, and quite a distinct race; they say that they are descendants of the old Spanish settlers."

Shortly after he was joined by two other artists whose pictures of the scenery and peasantry of Ireland have become very popular; when we find Mr. F. Goodall writing thus to one of his sisters:—"There have been all sorts of reports spread abroad since Topham and Frupp arrived; one was that we were Protestants come to convert the people to our religion;



Engraved by]

CHARLES I. AND HIS FAMILY.

[Daltiel, Brothers.

another, that every individual we had sketched was to be transported to Botany Bay or elsewhere."

The result of this trip to Ireland was several excellent pictures which materially added to the fame of the young painter; such as "Connemara Market Girls," "The Fairy-struck Child," "Irish Courtship," "The Holy Well," "The Irish Piper," "The Departure of the Emigrants," &c., &c., which were purchased respectively by Sir J. Wigram, Lord Overstone, Mr. W. J. Broderip, Mr. Wetherell, and others. In 1845, another visit was made by Mr. Goodall to Brittany, which seems to be with him a favourite country of artistic study, as he once more sojourned there in the summer of last year; the fruits of this visit we expect to see in the ensuing exhibition of the Academy, of which institution he was elected associate member a short time since; such a recognition of his merits as a painter he had well earned long previously to its being conferred on him.

The works of this artist are sure to attract admiration, for they are, almost invariably, of a description which commends itself to popularity: he is one of that class of painters whom we have referred to as living amid constant sunshine; his pencil, with very rare exceptions, delights in picturing the bright side of human life, whatever be the characters he represents, or the periods in which they are presumed to have existed. He shows us how our stalwart forefathers were accustomed to raise the

maypole on the village green, and how the rustics danced under the wide spreading oak-tree, and how they played the old-fashioned game of "hunt-the-slipper." Sometimes his fancy takes a more sober but not less expressive turn, as in "The Soldier's Dream," and "The Angel's Whisper;" but his happiest conceptions are those in which he tells some story of social mirth, or depicts some incident involving the charities of life. His pictures are always most carefully painted though with no attempt at elaboration, his handling is free, and the painting solid in execution. He has a good eye for colour, and knows well how to arrange the brightest tints harmoniously, while retaining them within the bounds of truth. He is a close observer of nature, and when he has adopted an idea, works it out consistently, and therefore satisfactorily.

Frederick Goodall is still young in age, though old in the practical knowledge of his Art; with no aids of instruction beyond those he received at home, and the lessons nature has taught him, he has raised himself into public favour, and into an honourable position among his brother artists. Should his life be prolonged, as we trust it may, very many years, we may reasonably expect to see his name take its place among the most exalted of our school, as his works now deservedly do with those who love to see nature and society skilfully represented by the aid of Art, in their most cheerful, alluring, and picturesque forms.



## SIR ROBERT STRANGE.\*

ALMOST simultaneously with the receipt, from the publishers, of the volumes, the title of which appears in the "foot-note" below, we received a communication from Edinburgh announcing the death of their author, of whom a short memoir will be found in another column: he lived just long enough to complete his labour, but not to see it in the hands of the public. "An attack of severe illness," Mr. Dennistoun says, at the end of his preface, "while the last sheets of the work are passing through the press, will, I trust, excuse such oversights as may have consequently occurred." There is ever a painful feeling associated with the perusal of a book, the writer of which has just passed from the land of the living; this was our experience as we turned over page after page of these memoirs, which read more like a tale of fiction founded on historical facts, than a true biographical narrative; for though the lives of two distinct individuals are sketched out, their histories are so interwoven with each other as to become one. Strange married Lumisden's sister; both he and his brother-in-law took an active part in supporting the cause of the Pretender in '45; but, as the former will take precedence, we have a right to assume, in the estimation of most of our readers, and the memoir of Lumisden forms a sort of episode in the story which could not properly be omitted—nor ought to be, if it were possible to do so—without weakening its interest, we shall assign to Sir Robert the primary place in our notice. Mr. Dennistoun, it should be premised, married into the family of Strange, and the papers on which these biographies are founded came into his hands through this connection.

It is not a little remarkable, that one of the earliest of the British school of historical engravers should also be acknowledged as one of the best in that school; for it is no disparagement to those who came after Strange, whether they are yet living or have passed away from us, to say that none have excelled, and but very few have equalled, him in vigour and precision of line, and in brilliancy of general effect. His works are held in the highest repute throughout Europe, while the estimation in which he is regarded in Italy is testified by the fact that in the picture of "The Progress of Engraving," in the Vatican, no other portrait of an Englishman than that of Strange is introduced. Robert Strange, or Strang, as his father and ancestors spelled their names, was born at Pomona, one of the Orkney Islands, in 1721. Till the age of fourteen he received such education as the country afforded, and which terminated, as he himself said, in an excellent grammar school, where he attained some general knowledge of the classics. The death of his father while he was yet a boy rendered it necessary that he should adopt some business or profession; his own inclination tended towards a sea-faring life, but the wishes of his family induced him to submit his will to theirs, and to turn his attention to the law; he accordingly entered the office of a brother in Edinburgh, with whom he remained, however, but a short time, when he was articled for six years to Richard Cooper, an engraver of some eminence who had settled in Edinburgh. Prior to this he had made a sea voyage of a few weeks in a small man-of-war, sufficiently long, however, to cure his inclination for a sailor's life. Strange's apprenticeship to Cooper seems to have terminated in 1741, from which date till 1745 he appears to have settled in Edinburgh as an engraver. The attempt of the Pretender to place a Stuart once more on the throne of these realms, enlisted the sympathies of Strange, who joined the Jacobite forces, obtained a commission in the Life Guards, and continued with the rebel army till its defeat and dispersion at Culloden.

"Nor was the only service he rendered to the Jacobite cause that of the sword; his graver, too,

was volunteered, like the pen of Montrose, to render glorious his ideal of royalty. Mr. Robert Chambers, in his Biographical Dictionary of eminent Scotsmen, tells us that Strange, then residing in Stewart's Close, was commissioned, during the Prince's visit to Edinburgh, to engrave a half-length portrait of him; he looks out of an oval window or frame over a stone ledge or pedestal, with the motto, *Everso missus succurrere seculo*.\* This print, the earliest known work of its author on his own account, was regarded as a wonder of art by those visitors of distinction who watched its progress with the interest of partisans. The plate, 10½ inches by 7½, remains in possession of the family. Its epigraph, 'A Paris, chez Chereau, Rue St. Jacques, C.P.R.', may have been either a blind adopted on publication, or possibly an addition, made subsequently in France, for a re-issue of impressions there. Charles wears the star and broad ribbon of the Garter; his weapons—a two-handed sword, Medusa shield, and antique casket, with the Prince of Wales' feather—lean against the pedestal, interlaced with an olive branch. The time had not yet arrived when Strange was to lead public taste to better things, so, following a fashion which Houbraken and others had established, he overcharged this plate, and that of Dr. Pitcairn, with ponderous allegorical accessories, which deprive the figures of their due importance. Notwithstanding these redundant accompaniments, the composition is not ineffective. On close examination, however, certain delicate passages are found to be deficient, while those more strongly marked stand well out. The flesh tones are partially marred by *macrot*; the laced ruffles and coat-embroidery appear somewhat blurred and slovenly; but, looking to the faithful and sharp working out of the subsidiary portions, I should ascribe the latter at least of these defects rather to haste and interrupted labour than to want of skill or taste. The likeness is rather unfavourable, as the youthful, open expression of the Prince's other portraits is wanting in these heavy features. We shall see that, towards the close of Strange's long professional life, in 1789, he entertained the idea of re-issuing this print in a finished state, and of mating it with one of Cardinal York. It is of great rarity, and appears unknown at the British Museum and Bibliothèque Impériale."

After remaining concealed in the Highlands for some time, Strange returned privately to Edinburgh, where he continued to maintain himself secretly, by the sale of "sketchy," portraits of the rival leaders in the rebellion; at length he procured a safe conduct to London, intending to embark for France. He had in the meantime, that is in 1747, obtained the hand of the young lady for whom he had forfeited his allegiance to his rightful sovereign, more than as it would seem for any particular affection he felt for the cause of Charles Stuart. His wife was Isabella Lumisden, sister of the Pretender's private secretary, Andrew Lumisden. Mr. Dennistoun introduces some amusing epistolary correspondence between the said Andrew, when in exile, and various members of his family. The fair Isabella was a staunch Jacobite, shrewd, lively, and with a good stock of sound sense; some of her letters would repay extracting into our columns, could we find space for them. Shortly after his marriage Strange repaired to Rouen to study drawing, under Descamps, the author of "The Lives of Flemish and Dutch Painters," and professor of drawing, in that city; he carried off a prize for design in the academy of that city.

"No inconsiderable success in a country where drawing has been generally more attended to than with us. Hitherto, his leaning had been towards miniature painting, but, flattered by the prospect of soon rivalling any engraver in Rouen, he was resolved to adopt this profession, and to follow it in Paris. Thither accordingly he proceeded, as we have seen, about Midsummer, 1749, and lost no time in settling himself in the *atelier* of Jacques Philippe Le Bas. This artist was then at the height of his fame, not only as a most laborious engraver, whose plates are said to exceed five hundred in number, but as an instructor whose pupils gained him high credit. Although we do not possess materials indicating Mr. Strange's progress under this master, there can be no question of his diligence and success, stimulated by anxiety to rejoin his wife and child, as well as by the prospect of farther domestic demands on his professional exertions. It was there

he became acquainted with the dry-point or needle; an instrument which his ingenuity greatly improved, applying it in various novel ways to develop the beauties and resources of his art. Indeed, we shall see that the magic softness and unity of his matured style were chiefly owing to a judicious adaptation of this tool, and to cutting away from its pointings with the graver."

Passing over the labours of the Scottish engraver under his Parisian master, who seems to have been so well pleased with the progress of his pupil as to desire to retain him in his service, we come to the period when, all apprehension of danger from the part he took in favour of the Pretender having passed away, he again returned to England.

"Early in October, 1750, he left Paris for London, where, in the following spring, he resolved to establish himself, hoping for better encouragement and a freer access to pictures worthy of his burin than he could have looked for in the Scottish metropolis; indeed, he never returned to Edinburgh after 1748. Mrs. Strange gladly joined him with her girl, having spent but few months in his society since their love-marriage four years before. Immediately upon his settling in Parliament Street, he imported from Rome, through Mr. Lumisden, a number of engravings after celebrated masters, either as commissions for friends, or as seems more likely, for general sale, with a view to extend in England a taste for works of a high class,—an object of which through life he never lost sight, and which he endeavoured to promote by hazarding extensive speculations in prints and pictures, as well as through his own works. Along with the first lot of engravings, to the value of about fifty dollars (including those from the Vatican and Farnesian frescoes, and others after Carlo Maratti and Salvator Rosa), Mr. Lumisden informed him that 'Maratti himself never engraved any of his own designs: Guido indeed did, but the plates are not now extant, and 'tis rare to find copies of these prints. If I can meet with any of them I shall be sure to buy them for you.' Other remittances of the same sort accordingly followed in after years."

His first occupation in London was to superintend the engraving of a set of anatomical plates for his friend and fellow countryman Dr. W. Hunter, the eminent surgeon; the plates were mostly engraved by French artists, after drawings by Van Rymnsdyk.

"During the following year he was able to devote himself to more congenial labours, in preparing the plates of his *Magdalen* and *Cleopatra*, both after Guido. The latter was from a picture belonging to the Princess of Wales, to whom both were inscribed,—a circumstance throwing additional light upon this extract from Mr. Lumisden's letter to him of the 13th June, 1752: 'It gives me a sensible pleasure to hear that you have at last found proper pictures, and should have been still more so had you procured them by the means of some one else; but I can add nothing to what my friend in Edinburgh has so judiciously said to you on this head, for I know your prudence will make the best use of what has happened, without giving any one just reason to say that a change of fortune has produced in you change of sentiment.' Mr. Strange was certainly no bigoted Jacobite; but we shall afterwards find that this peace-offering to the rising powers failed to conciliate the future monarch. It was, indeed, with the special exception of his *Apotheosis after West*, the last as well as the first time our artist sought patronage by the then almost universal expedient of a dedication.

"These companion engravings, which were issued in the spring of 1753, at only four shillings each, are probably as popular as any that ever came from his burin, and fully warrant M. Charles Le Blanc's observation, that 'Strange's improvement was most rapid, the works which he put forth soon after quitting M. Le Bas establishing his reputation as one of the most distinguished engravers in Europe.'"

Lumisden, who was still an exile abroad with the Chevalier, was most desirous that his brother-in-law, with whom he maintained a constant intercourse by letter, and to whom he was sincerely attached, should visit Rome.

"In November, 1755, Mr. Lumisden writes to him thus: 'I begin to anticipate the pleasure of seeing you here. If you continue the design of coming to this place, I flatter myself that I shall have little difficulty to get you full access to all the principal collections; and, with regard to other things, it shall be my business to make your abode as easy and agreeable to you as possible. I shall have a particular eye to such pictures as I think

\* MEMOIRS OF SIR ROBERT STRANGE, KNT., ENGRAVER; AND OF HIS BROTHER-IN-LAW, ANDREW LUMISDEN, PRIVATE SECRETARY TO THE STUART PRINCES. BY JAMES DENNISTOUN of Dennistoun. Two Vols. Published by LONGMAN & Co.

\* "Hunc saltem everso juvenem succurrere seculo, Ne prohibete."

Virg. Georg. l. 500.



may be proper for you. Although the painters have chiefly employed their pencils on religious subjects, yet they have not entirely neglected profane history; and there are no doubt several of the latter here not yet engraved. And such as are engraved are generally badly executed; witness the Battle of Alexander and Darius, the Sacrifice of Polyxena, Xenophon sacrificing to Diana, and the Rape of the Sabines,—all capital pieces of Pietro da Cortona etched by Pietro Aquila. The picture you mention of Antony and Cleopatra—which you are told is by Cortona, but which I believe is rather by Guercino, the great master of expression—would make a noble print, and, as I am informed, never was engraved.

Owing to a variety of circumstances Strange did not set out for Italy till the summer of 1760; in the mean time he had contrived to offend the Prince of Wales, afterwards George III., and his Royal Highness's favourite Lord Bute, by refusing to engrave their portraits painted by Allan Ramsay; such refusal was supposed by the painter and assumed by the Prince to have had its origin in the political feelings of the engraver, whose excuse was, that having other works he was engaged to complete, he felt unwilling to enter upon new ones, especially as he was desirous of going to Italy as early as he could leave home. Moreover the price offered for the plates, one hundred guineas, he did not conceive to be an adequate remuneration. But whatever were his motives for the refusal, it was for a long time a bar to royal patronage; some five-and-twenty years elapsed ere he was readmitted to his sovereign's favour, while, in the interval the Royal Academy had been founded, and his name permanently and pointedly passed over.

"Mr. Strange's journey to Italy was suggested by the admiration he had long entertained for the artists of that favoured land, and by believing that a residence there was essential in order to imbibe a feeling for high art, and attain to its execution. His object, therefore, was rather to study works of the great masters, and to lay up a store of careful drawings wherewith to exercise his graver after his return, than to pursue his immediate profession while in that country. Hitherto his drawings had been generally in red chalk; but he now devoted himself to miniature, for which his early inclination had chiefly lain, and, by a process claimed for him as an invention, he attained to high perfection in water-colour painting upon prepared skin, called in Italy *pelle di capone*. On reaching Florence he at once applied for inspiration to the highest source, and selected the most popular of Raffaele's easel pictures for a beginning. Of his success Lumisden thus reports to their old family friend, Sir Stuart Thriepland, 17th June, 1761: 'I have now the happiness of my dear Robie's company. His works are universally admired by the artists as well as by the virtuosi here. They expressed the utmost surprise at the elegant drawing he has done of Raffaele's Madonna della Sedia. He has almost finished a drawing of Domenichino's St. Cecilia, in the Borghese Palace. He next intends to make a drawing of Guido's Herodias in the Corsini Palace as its companion; after which he goes to Naples to see the fine things there, as they reckon the spring the best season for that excursion. Robie no doubt will reap vast advantage from his Italian journey, particularly as he will carry home with him drawings of the most capital pictures as have either not been engraved, or have been badly done.'"

Strange returned to London in 1765, and although he came back laden with honours by the artist-societies of the continent, he found that he was destined to receive a different award in England.

"Naturally fond of praise and sensitive to obloquy, Strange found much to disappoint him on reaching home. After years spent abroad, at many sacrifices, in earnest study of the master-pieces of painting, and after his success had been attested by the diplomas of five foreign academies, and by compliments showered from all quarters, he returned to find the Exhibition closed against his works, the artists caballing against his fame, and himself excluded from any share of court favour at the moment when it was first extended to Art. 'I consulted with my friends,' he writes to Lord Bute, 'how I might recover your lordship's protection. Conscious that I had done nothing that should have deprived me of that honour, I had hoped that your own reflection and my long absence would have at length softened your resentment: but in vain,—I was assured that you were inflexible. I wished no

doubt to have the honour of showing my drawings to the king, but I found every avenue shut against me. No situation, my lord, could be more disagreeable than mine was at that period. The plan I had for years been engaged in had expended, I may say, the whole of my little fortune, and the purchases I had made abroad were at that time dispersed over the Continent. It would have required a mind superior to misfortunes not to have felt extremely in such circumstances, and to bear up against the difficulties which surrounded me. Upon closing the subscription for my [next] four historical prints, I informed the public that I was going abroad to procure the necessary assistance for forwarding this work. Scarcely had this advertisement appeared when fresh sarcasms were thrown out in the papers, and the public were cautioned not to encourage my works, because every line of them forthwith was not to be done with my own hands: as if it had been a matter of importance whether the background of a subject, or the fold of a piece of drapery, were to be dead-coloured either by an Englishman or a Frenchman; and as if we had not foreigners daily introduced into this country who are encouraged in preference even to the natives of superior merit.'"

It is not a little remarkable that Mr. Dennistoun's book should have appeared almost at the very moment when the Royal Academy has rendered tardy justice to the art of engraving by admitting its professors to the full honours of the institution. Strange felt his art—and, not improbably, himself—insulted by the exclusion when the Academy was founded: he publicly charged the academicians with "illiberal treatment, meanness, imposition, and falsehood;" accusations which, his biographer states, "assume a somewhat plausible colour, from the early admission of his rival and enemy Bartolozzi as an academician, as well as from the obnoxious exclusion being speedily modified, as regarded the secondary rank of Associate."

The quarrel, so to speak, between the Court and Strange terminated in 1781, when the latter proposed to engrave the "Apotheosis of the young Princes, Octavius and Alfred," painted by West, a subject says Mr. Dennistoun, "especially appealing to the sympathies of his sovereign, and well calculated for a peace-offering to the ruffled feelings of majesty." Strange presented proof-impressions of the plate to their majesties at the "Queen's House," and the King soon after knighted the engraver at St. James's. Mrs. now Lady Strange, forgot, or at least laid aside, all her Jacobite principles at the turn the fortunes of her husband had taken. We cannot forbear extracting one of her letters to her brother Andrew Lumisden on this occasion.

"LONDON, Jan. 17, 1787.

"My dearest Brother,—I thank you for your most kind favor on the 12th curr. You say true, my Knight has obtained a complete victory over all his enemies, which gives a relish to the whole: for particulars I refer you to Mr. McGowan. We have had a continual levee every forenoon ever since we obtained our envied honours. Envy I'm sure we are, but that's a better state than pity. My mind is unalterable; I feel pleasure in what gives it to my best friends. I hope the honours of my family will not stop here: my children, in following our example, will go on in the way we have done. Virtuous industry and frugality will never fail to produce what a good man or woman ought to wish for: every person should strive to get to the head of his profession. What King David has said is ever in my mind, 'I have been young and now I am old, but I never saw the righteous forsaken, nor their seed begging their bread.' 'When a man's ways please the Lord, he maketh his enemies to be at peace with him.' I hope you'll be here before my Chevalier goes to Paris, which will be about the end of next month. I'm sure you are better where you are than here just now: the wounder will not last long, and then we'll be quiet and happy. This night Andrew is returned to the Temple, Bell is visiting, so the pen is all my company: this evening my Knight drank tea with me, and is retired to look over his works. \* \* \* I ever am, my dearest brother, your affect. sister,

"ISABELLA STRANGE."

We wish we had space for Mr. Dennistoun's opinion on Strange's works, but we are compelled to break off our notice rather abruptly, by commending these volumes, as we do heartily, to general attention.

## THE ROYAL PICTURES.

### UNDINE.

D. MacLise, R.A., Painter. C. W. Sharpe, Engraver.  
Size of the Picture, 2 ft. by 1 ft. 5 in.

DE LA MOTTE FOUQUÉ in his exquisite romance of "Undine" has furnished MacLise with the theme of this picture. The passage illustrated is that in which the young knight Huldbrand of Kingstetten conducts his beautiful bride, mounted on a richly caparisoned steed, through the forest, followed by the dreamy monk, Father Heilmann. The spirit of the waters, Kühleborn, the uncle and guardian of Undine, having assumed the human form, watches their progress to protect them from "the madcap mimes of earth, and gnomes that haunt the woods." But the soul which by marriage was accorded to Undine, had separated her from the beings with whom she had been associated by birth; she repels the advances and declines the further guardianship of her uncle. In expressing his wrath, he terrifies the young bride, who shrieks and calls her husband to her aid. The knight springs to her side, draws his sword, and strikes at the head of Kühleborn. The sword flashes merely through a torrent, which, foaming from the hill-side, splashes among the group, while a voice is heard to exclaim, "Brave knight, continue always with the same courage to defend your lovely little wife!"

The incident is happily illustrated by the painter: in treating this theme he has found matter for that play of fancy and that inventive power which mark so many of his works. The picture is richly coloured and elaborately painted.

The artist, Daniel MacLise, is a native of the city of Cork; he is, as the name indicates, of Scottish descent. While yet "under age," he entered London, became a student of the Royal Academy, and obtained all the medals, including the gold medal which that body awards. In 1833 he exhibited his first picture—"Mokanna Unveiling his Features to Zelica"—at the British Institution. In 1835 he was elected an Associate; and in 1841 he was promoted to full academic honours. From the commencement of his career to the present time, he has laboured worthily and successfully to sustain the reputation he obtained at his outset in life. His pictures are numerous, and generally of large size. As an historic painter, he is justly regarded as one of the leading "glories" of the British school, and his claim to a distinguished position is acknowledged in every country of Europe. He is still in the prime of life, and in the vigour of intellect; his mind has been highly cultivated, and his professional knowledge carefully matured.

In the works of MacLise nothing is more impressive than the redundant imagination which they everywhere display. In many of his recent compositions, there is ample material for twenty ordinary pictures. Who can contemplate any of the productions of his fertile pencil without astonishment at the limitless resources whence he draws his properties and accessories? It is true, if there were less of these he would be more essentially historical; but with a deep sense of the embarrassments of composition, we are overwhelmed with the seeming profusion and originality of circumstance in his works. His genius is equally at home in poetry, history, and dramatic incident. The imagination he displays is a gift of nature, but the use he makes of it exhibits careful and laborious cultivation. He draws with accuracy and elegance, and admirable as are his feminine impersonations, there is yet a presence and a dignity about his male figures which are a sufficient introduction to the visitor, who is assured of being in good society. MacLise is gifted with many of the most valuable powers which a painter can possess. Though his works have a tendency in mannerism towards the hardness of the modern German school, which gives them much of the appearance of frescoes, there is in them an exuberance of fancy, and so vast an amount of poetical imagery, as to offer to the spectator abundant sources of pleasant study.

This picture of "Undine" is in the collection at Osborne.





C. W. SHAFFER, SCULPTOR

# UNDINE.

FROM THE PICTURE IN THE ROYAL COLLECTION.

LONDON: SCULPTOR FOR THE ROYAL COLLECTION.

D. MATTIE & SONS





## BRITISH INDUSTRIES.

## COAL AND IRON.

Ages before man appeared upon the surface of the earth, huge arborecent ferns, and forests of reed-like plants, grew in the valleys which were extended between the red sandstone mountains, and in the deltas, produced by the great torrents sweeping from the limestone hills, which then constituted, what are now, the British Islands. From alterations that have taken place in the relative positions of land and water, and some other causes that are not so readily determined, the temperature of this portion of the earth's surface has considerably changed since that period. Then, in all probability, a tropical heat prevailed, and the solar rays poured down upon a teeming vegetation such an intensity of light, as is now enjoyed only in the regions of the equator. These curious plants grew rapidly and perished speedily, to give place to a new and yet more vigorous vegetation, the whole decaying,—trees and weeds matting in their decay, into a peat-like mass of carbonaceous matter. Under the great changes which were at this epoch brought about by floods and other causes, this vegetable matter became buried under thick deposits of mud and sand. Upon the bed thus formed, another series of similar plants grew, decayed, and, undergoing the same process formed a second vegetable bed. Thus layer above layer were formed our coal beds, the process extending over a very prolonged period. The duration of this epoch may be judged of by the evidence given us from actual survey, that the coal-measure series of rocks extend to a depth of 20,000 feet from the surface.

Upon the plants which have grown and decayed so far back in time, the present commercial importance of Great Britain depends. Take from us our coal and our iron, and we should soon sink to a third-rate power in the political scale. May not the duration of England's supremacy be measured by the duration of her coal beds? We are now recovering from the earth at least 50,000,000 of tons of coal annually, and this quantity, enormous as it is, is being rapidly increased. At this rate of demand, it has been calculated that our coal beds will become exhausted in about 2000 years. When we regard the enormous undeveloped stores of the western world, it appears not improbable that civilisation may travel westward, and that its great centres may be determined by similar geological conditions to those which strikingly regulate the accumulations of population over our own islands.

Every effort of human industry is but the application of natural powers to some economical end. In our infinitely varied machines, propelled by steam, we see but the development of powers which have been locked up for ages in the earth's crust. The heat which we now develop to produce mechanical power is but an exact equivalent of that heat under the influence of which were produced those plants from which our coals are formed.

It is curious to trace the dependence of the present on the past, to mark out the relations between effects now developing themselves, and causes reaching back into the deep abysses of time; but we must quit this subject, our business being only with "the living present."

Coal is distributed over four great areas, and scattered patches are found more or less surrounding these. The four great coal fields are the Scotch coal field, extending

from sea to sea, from Edinburgh to Stirling;—the Durham, and the Northumberland coal fields, and the smaller Cumberland field extending from near Carlisle to Whitehaven;—the extensive and busy Lancashire, and Staffordshire coal fields;—and the South Wales coal field, extending from Monmouth towards Pembroke to St. Davids. The coal fields of this kingdom produce fuel differing widely in its character. These varieties are popularly known as

Cannel Coal,  
Household Coal,  
Anthracite or Stone Coal,  
Steam Coal,  
Cokeing Coal.

These coals are distinguished from each other by their containing more or less bituminous matter, separating by ordinary distillation, or carbon in a more fixed condition. Some coal contains a large quantity of earthy and ferruginous matter, forming white or red ashes, while the best varieties of household coal are very free from these admixtures.

Cannel coal is a peculiar variety of the bituminous coals, its volatile constituents distilling very freely and forming a gas which has a high illuminating power. Anthracite is nearly pure carbon. In most instances it may be regarded as ordinary coal, from which the bituminous matter has been removed, by the slow influence of heat under great pressure. Coking coal is distinguished by the large quantity of carbon which enters into its composition, in some of the best varieties amounting to as much as 80 per cent. Steam coal, distinguished as such, is remarkable for the rapidity with which it develops heat, and the general intensity of its combustion. The best steam coals are produced in the South Wales coal field—and household coals superior to any others are obtained from the neighbourhood of Newcastle. The Wallsend coals have long been celebrated in the metropolis. The colliery from which this coal was obtained was worked at the extremity of the Roman Wall, hence its name. The best coal from this mine has long been worked out, the colliery is still in operation, but producing coal of an inferior quality. The celebrity of Wallsend coal was, however, so great that every good household coal still sells in the metropolitan market as Wallsend. No doubt many of the collieries are working upon other parts of the same seam as that which produced true Wallsend coal.

The quantities of coal produced in the Northumberland coal-field alone, was determined with much accuracy for a coal-trade committee in the years 1851 and 1852, to be as follows. Since that time there has been still a proportional increase in every department.

	LONDON AND COASTWAYS.	OVER SEA.	TOTAL.
	Tons.	Tons.	Tons.
1851.....	5,707,736	2,180,070	7,887,806
1852.....	6,000,337	2,234,546	8,234,883
Increase 1852	292,601	154,476	447,077
Total quantity sent from the Tyne and neighbourhood in the year 1852 .....	8,334,883		
Quantity used in home consumption not less than .....	6,000,000		
	14,334,883		

These figures are taken from papers read by Mr. Thomas Young Hall before the North of England Institute of Mining Engineers, who makes the average quantity of coal taken annually from the Durham and Northumberland coal field, upon the examination of a number of years, as 13,517,069 tons. This is of course only

about one-fourth of the quantity of coal raised from the other coal fields of the kingdom. With the increasing demands made upon the coal fields, by the increasing employment of machinery, and the great extension of manufactories, numerous improvements have been introduced. Formerly there was no sufficient demand for coal dust, or for those small pieces known technically as *nuts*. These were allowed to accumulate in heaps upon the mines, and were there burnt as waste, the ashes being sometimes distributed over the soil. The small coal in many of the districts was found mixed with iron-pyrites, the sulphuret of iron, known locally by the name of *brasses*. These rendered such coal unfit for any of the purposes to which coke is now applied. A machine for cleansing, by washing, has been introduced into the colliery district by Mr. Morrison. By this improvement, and stimulated by the rapidly increasing demand, all the small, and formerly waste, coal is now manufactured into and distributed over the country by railway and by vessel in every direction. Mr. T. Y. Hall whose account of the coal produce of the North we have already quoted, gives the following as his estimate of the value of this important branch of British industry:—

	Tons per Annum.	Rent.	Working.	Leasing.	Incidental or Interest.
Coke, Gas, &c.....	6,000,000	£150,000	£600,000	£450,000	£450,000
Steam, &c.....	3,500,500	87,500	758,333	204,167	262,500
Household.....	3,500,500	87,500	933,333	204,167	262,500
	13,001,000	£325,000	£2,291,666	£858,334	£975,000

these making a grand total of 4,450,000£. This is certainly understating the value of the capital in the North British coal fields. Another writer informs us that "after all research and inquiry, and taking a general view of the entire northern district of Newcastle and Durham, I think we may estimate the capital invested in the collieries to be about ten millions of money. The lessees of coal, as well as the proprietors who work their own royalties, are very wealthy. The capitals employed in mining and working the three largest coal concerns are not less than 500,000£. each. These concerns may comprise from six to twelve separate mines, and all the respective engines, waggons, and horses. The mining of a single colliery (all things included) will cost from 50,000£. to 80,000£., and even as high as 200,000£. in extreme cases. These observations apply to the great partnerships, and to the grandees of the trade, such as Lord Londonderry's trustees, the Countess of Durham's executors, the great Hetton Coal Company, Lord Ravensworth and partners, the latter partnership called the 'Grand Allies,' in all of which there can be little doubt that the capital sunk, with machinery and plant must approach to 500,000£. each." Having sketched in general outline the conditions of the "industries of the coal-fields," we proceed to consider something of the iron formations and produce. It is necessary however to premise that it is intended from time to time to return to the examination of the manufactures directly from the coal, as coke, gas, naphtha, paraffine and the mineral oils generally, and such as are dependent on the coal so far as to be seated on the great sites for the production of our fossil fuels, as chemical works, and the like.

IRON.—Iron ores are distributed extensively over the United Kingdom. Some varieties are always found associated with the coal formations, such as the argillaceous iron ores which are carbonates of iron. These are by far the more important iron



ores, as from them the largest quantities of our pig iron are manufactured. We must however particularize the districts in which different kinds of iron ore are found. The black band iron ore of Scotland is found near Linlithgow, around Glasgow, at Irvine, and near Ayr; and over the Scotch coal-field, extensive blast furnaces are working, producing iron of an excellent quality. It should be remarked, as indicating the value of attentive observation, that it is only within a few years any attention has been given to the black band iron ore of the sister kingdom. Mr. Mushett was the first to call attention to the value of this; and hence there has been, by this one application of a new natural product to our industries, an immense addition made to our national wealth. Around the northern coal fields iron ores are much worked and smelted. Lately the discovery, of an enormous deposit of iron ore, made at Cleaveland, has given a new impetus to iron manufacture in this locality. The Yorkshire coal field produces very valuable iron ores, and we have therefore extensive iron-works near Bradford, Rotherham, Sheffield, Chesterfield, and at Alfreton in Derbyshire. Near Wrexham are several important iron-works—again at Shrewsbury, and, as is well known, South Staffordshire produces an immense quantity of iron ore from the iron deposits of its coal field. Attention has recently been turned to a remarkable iron ore deposit extending over a large portion of Northamptonshire. Beyond these the coal field of South Wales abounds in iron ores, and consequently we find it bordered by extensive iron-works. All that have been named are to a greater or less extent districts producing carbonates of iron. In the process of manufacture it becomes important to mix with these carbonates some of the oxides of iron. The deposits of the hematite ore, a peroxide of iron, near Whitehaven and Furness Abbey, are extraordinary. An immense trade has sprung up in these localities from the increasing value of these ores. One manufactory of iron from the hematites is near Whitehaven, and another near Ulverstone, in which charcoal is used for the production of iron. This is the only charcoal iron-work now existing in this country, although formerly all our iron was made with wood-fuel.

Around Dean-forest, and Bristol, and in Cornwall and Devon, these peroxides of iron are found and worked. Formerly very extensive iron-works existed in Sussex, and some of the eastern counties, where the iron was made from the ore of the green-sand formations. Thaxted in Essex was at one period the seat of the steel manufacture, but by exhausting the forests the trade was lost. There are a few other spots where iron ores are produced, and from the immense demand which has for many years been made upon our iron manufactures, diligent search has been instituted over districts where this valuable metal was scarcely known to exist a few years since. The distribution of iron is found to be far more extensive than was imagined, and from the new discoveries which are constantly being made, we may safely declare that our iron ores are as extensive as our coal fields, that as long as the one continues the other will endure. We may calculate on a greatly increasing demand and supply, but the probability is that both coal and iron will last for many thousand years, and give rise to numerous new branches of British industry, to stimulate commercial enterprise, and to afford wide fields of labour for other generations of artisans.

R. H.

## THE BERNAL COLLECTION.

THROUGHOUT the whole of last month a sale has unceasingly occupied the attention of connoisseurs and the dilettanti, which has been very justly characterised by a contemporary as "one of the most remarkable sales on record." We readily acquiesce in the application of the term to the one now under our notice, but we do it for other reasons than seem to actuate the writers in the daily press. They seem sufficiently astounded at the prices realised, and we can well allow their feelings of surprise full scope, particularly when we reflect on the unnatural *furor* which has been skilfully excited to induce the recklessness of wealthy collectors. It would far surpass our limits to narrate a tithe of the prices obtained for China. "As mad as March hares" is an old proverb, which would apply last month to the frequenters of Christie's sale-room. The annals of auctions cannot parallel the prices then given for comparatively modern pottery. For example: a painted Sèvres cup and saucer fetched 160*l.*, and another, with imitation jewelled ornament, 80*l.*; a pair of turquoise vases sold for 1,350 guineas. But the climax was reached in the purchase of a pair of *Rose du Barry* Vases for 1,850 guineas, the competitors being the Marquis of Hertford, Baron Rothschild, and Mr. Hope. To make the wonder still greater, Mr. Bernal had purchased these vases of Mr. Thomas Baring some few years ago for 200*l.*, that gentleman hardly thinking them good enough to keep for himself. Such a profitable investment of 200*l.* as this has been rarely happens to collectors of old China; thousands of pounds have been nearly realised by the outlay of hundreds, and it is this which has made the sale eminently "remarkable."

Mr. Bernal was notoriously known as a "prudent" collector—a very "careful" buyer. The dealers were all aware that he would have a good thing if at a reasonable or cheap price, but not otherwise. He never allowed enthusiasm to interfere with his calm course; and he found enough to form a large collection always "in the market" at a reasonable rate. He was not a man to be "humbugged" by dealers' tales, but had judgment sufficient to rely on his own opinion, and buy intrinsically valuable things, in many instances, from traders who did not themselves fully know the interest or true historic value of the objects they offered. Mr. Bernal never believed that money could secure so good a collection as judgment; and that he was correct is evidenced by the result which has followed the dispersal of his own. In this way is the sale again "remarkable," and we think he would himself be greatly astonished could he see the solid cash now produced by it.

The books and prints, which formed a small portion of his store, have also sold at "fancy prices," and far above their real value, inasmuch as many might have been bought at booksellers' shops for a less sum. One of the most curious incidents of the print sale was the purchase of an impression of Hogarth's "Modern Midnight Conversation" for 78 guineas, simply because the word *modern* was spelt with two *d's*; and another equally important variation of the inscription occurred. Now this very print was purchased of Colnaghi in the plain way of business for 1*l.* 10*s.* The first and most reasonable way, in the minds of most persons, of accounting for this gigantic increase in price, will be that some wealthy collector had determined, in opposition to all the world, to secure it regardless of cost. Not so! The British Museum is the "fortunate possessor" of the rarity, and boldly secured the mis-spelled impression from the clutches of other insane bidders only to place it with other impressions of the same plate with the inscriptions *spelt properly*! Who shall speak of the advantages of education in future, when the absolute money value of bad spelling is 4000 per cent.? *D's* are up in the market!!

The pictures all realised good prices, particularly when it is considered that they would scarcely be esteemed as works of art, except in few instances. The portrait of Madame Pompadour, by Greuze, brought 180 guineas; and some others, possessing only a limited local interest, such as "A Skating Scene on the Moat at Ant-

werp," fetched 35*l.* They were precisely the class of pictures which are occasionally seen at obscure sales, and are bought at prices varying from one pound to five. It has indeed been asserted that an average of five pounds was really about the cost price of each picture to the late proprietor. Certainly no man ever "invested" money better than he.

A memorial emanating from the Society of Arts to the government, urged on them the purchase of the collection entire. With considerable tact the framers of that petition appealed, like men of business, to the possible "market value" of the whole, and very sensibly urged the government to buy it entire, because governments had before refused entire collections, and then had to purchase portions only at advanced prices, which ended in their paying more for a part than they might have paid for the whole. But this eminently practical way of treating the question naturally failed with a government which usually prefers the most tedious and expensive mode of acquiring anything; hence "fancy prices" have been paid, by a smaller grant of public money, to secure to the British Museum and Marlborough House, a few articles, when double the number might have been obtained almost for a nominal sum, by securing the whole, selecting what was wanted, and selling the remainder. The absurd waste of public money involved in this is all the more extraordinary, when we remember that it is devoted to Sèvres China, old Majolica, and mis-spelt Hogarths; and this too but a few months after the refusal by the trustees of the British Museum to purchase the Faussett collection of Anglo-Saxon antiquities, perfectly unique as an illustration of English history—the thing most wanted in the British Museum—and containing among many other objects more than a dozen examples of jewelled brooches, any one of which, though ten centuries older, could rival a Sèvres vase in artistic excellence; yet the collection was thought not to be "high art" by an ignorant member of Parliament, who tried in our house of representatives to shield the equally ignorant trustees. We boast of our Anglo-Saxon blood, and yet in a country where wealthy men will give nearly a thousand pounds for a comparatively modern Porcelain Vase, the paltry sum of seven hundred pounds is refused by the national council, to purchase an entire museum of objects of the highest historic value; while its *employés* are permitted to run riot over Sèvres and Majolica in sale-rooms, where bidders seem to have left their wits at the threshold.

We regard the Bernal Collection highly, and are willing to allow all honour to the taste and zeal of its founder. We think, also, his prudence a lesson to, and a severe satire on, the follies of other collectors who have thronged the sale. But we cannot consider the aspect of the sale as exactly a wholesome one. It has been a cleverly-managed piece of excitement, got up by pitting rich bidders against each other. Dealers have not bought, for it is notorious they would be only too glad to sell at prices much below that which articles have fetched at this sale. They have therefore changed their tactics, and worked for "commissions," obtaining them industriously from all quarters, and thus forcing up prices to an unnatural height. This reduces collecting to a species of gambling, and the prices thus realised can never be accepted as samples of the real value of articles sold.

Looking, then, at all these things, we accept and adopt the phrase applied to the sale, as "one of the most remarkable on record." It is so: not for the skilful raising of fictitious prices, but that collectors should so easily fall into the trap.—not because Sèvres vases fetch more than they are worth, but that buyers should be found to part so easily with large sums of money.—not that *modern* should be spelt with two *d's* on Hogarth's print, but that public money should be wasted over the error.—not that the sale altogether should add to our public collections some few good articles at high prices; but that our public collections cannot be formed as was this private one. These and many other reflections arising from this sale render it most "remarkable."



THE MUSEUM OF ORNAMENTAL ART,  
AT MARLBOROUGH HOUSE.

We commence our fourth series of selections from the Museum of Ornamental Art, with an example of old French taste of the Louis XV. period. The VASE



here engraved is of enamelled earthenware, grounded in imitation of porphyry, and the relief ornaments gilded: the design in this instance is purer and simpler in style than was usual at the time. The next ex-

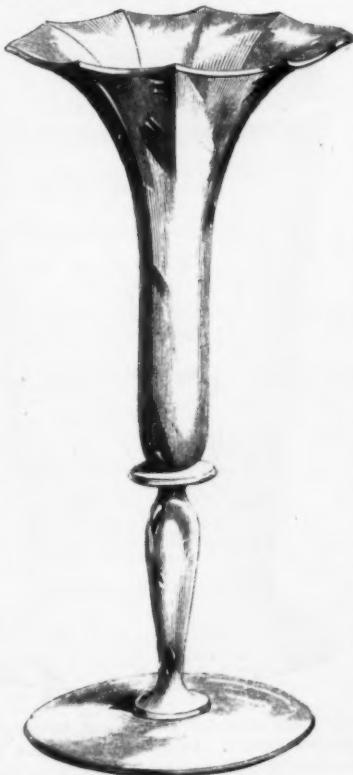


ample, a PANEL in carved oak, is of an earlier and better period, being a vigorous specimen of Flemish Renaissance ornament of about the year 1530. The gilded KEY is an elegant example of a chamberlain's

key of office, of German work. The foliated ornament forming the bow is most skilfully disposed, and the wards of the key



even are tastefully cut, showing how thoroughly the attention of the designer



has been directed to the minutest details of the object. The graceful calyx of a flower seems to have suggested the shape

of the Venetian WINE GLASS, the material itself being almost as light and delicate as its natural floral prototype. We come next to an entirely



different class of Art-manufacture—old Wedgwood ware; the object represented being a SUGAR BOWL of the rare lilac ground, enriched



with cameo scroll ornaments in white. The elaborate PANEL is a fine specimen of old German or Flemish arabesque ornament.

Another tastefully designed KEY in wrought steel bears testimony to the skill and fancy



of the old locksmiths. The TEAPOT is a specimen of Italian earthenware of the middle



of the last century. Beneath is an Indian ROSE-WATER BOTTLE in silver, richly decorated



with translucent enamels. The shape of the object is most graceful; and the ornamentation,

which, from the small size of the cut is only imperfectly shown, is very beautiful and consistent. The next engraving is from a Wedgwood-ware VASE of classical design: it is similar both in style and material to that engraved on the preceding page; the Roman acanthus, in its various antique conventionalised renderings, has served



as the type of ornament; the ancient motives, however, have been by no means servilely copied. Our next illustration represents a silver-gilt BEAKER AND COVER of Dutch workmanship, of the end of the seventeenth century. The ornaments of this piece are well contrasted, and very elegant in themselves: they are sharply and



artistically executed *en repoussé*, terminated by spirited chasing. In the lower part the oblique flutings, or gadroons, are worthy of notice as an original feature in ornament, whilst the shell and scroll pattern above is equally characteristic of the Louis XIV. period. The two examples in the next column are of modern origin; the first

being a CHAMPAGNE GLASS, manufactured by Messrs. Bacchus & Co., of Birmingham, and the other, a silver PERFUME BURNER of modern



French workmanship; the latter is a rich and effective specimen of ornamental design, carried out with great skill, every part being chased



with the utmost degree of finish; the style is entirely modern, and very original, the floriated ornaments being based on natural types.



The two Jugs are specimens of old Flemish seventeenth century design in ordinary stone-



ware; an immense variety of patterns of similar objects of use exists, many of which might be

reproduced with advantage by modern potters. They have nearly always the merit of being



constantly decorated in the natural bent of the material. The bronze CASKET is a modern work,



manufactured by Messrs. Elkington of Birmingham, from the designs and models of Mr. E.

Jeannest, an artist whose excellent productions have been previously, on more than one occasion,

arabesques etched on the steel; the date is about 1550. The TAZZA is another example of



the delicate old Venetian glass, of which such innumerable varieties are extant. We have next



an embossed pewter TANKARD of the latter part of the sixteenth century, a French work of the



illustrated in this journal. The PIECE OF ORNAMENT at the bottom of this page is taken

from a steel casket of ancient German work, the entire surface of which is covered with beautiful

famous school of Briot; this specimen is an excellent example of Renaissance ornament.

The first cut in this page is from an engraved Bohemian crystal glass GOBLET of eighteenth



century work. Underneath is a more elegant specimen of Venetian glass; the winged mount-



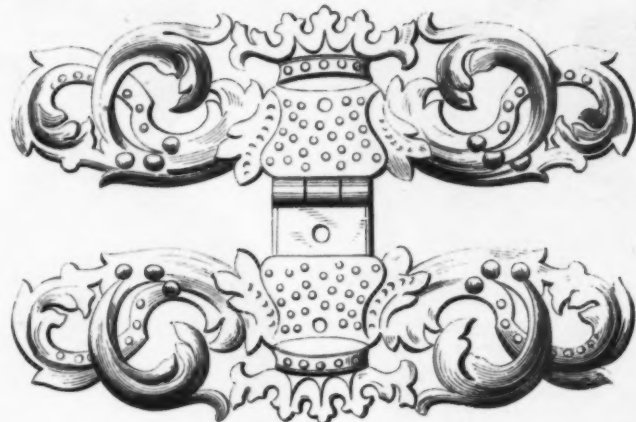
ings of the stem, and the margin of the GOBLET are edged with deep ruby; the general form is



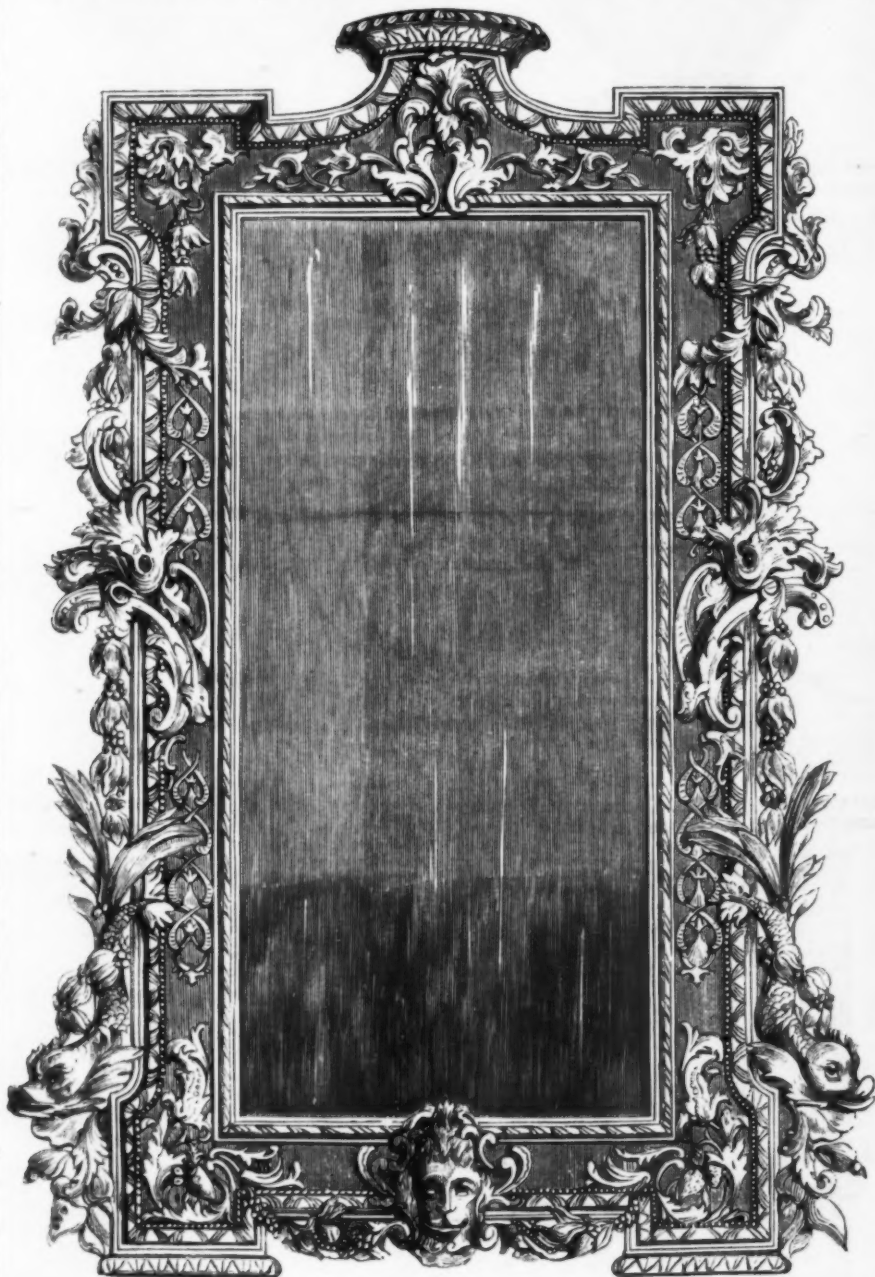
very good, all the details being well contrasted. The silver gilt COVER of a WRITING TABLET is

a perfect model of taste or its kind; design and execution being alike of the highest order; it is signed C. Schmidt, Augustæ. (Augsburg), and

probably dates about the middle of the last century. The HINGE in tinned iron is an effective example of seventeenth century German metal



work of a cheap description. The original of the | sor Castle, having been lent for exhibition in next cut is from Cumberland Lodge, near Wind- | London by her Majesty. The FRAME is believed



to have been the work of Chippendale, a celebrated cabinet-maker of the beginning of the last century, whose workshop was in St. Martin's

Lane. Amongst cabinet-makers, the peculiar style of "rococo" ornament here seen, is called, after him, "the Chippendale style."



## SCOTT AND SCOTLAND.\*

If the immortality of Scott rested on no more solid foundation than the style in which the publishers of his works have at various times produced them, there would still be little apprehension of his name passing into



forgetfulness. Artists of the highest repute have seconded the efforts of the booksellers, and have shown the world, in the magic of their pencils, the characters and scenes which "the wizard of the north" had summoned forth from the depths of his own fertile imagination, or from what nature offered to his personal observance. In the illustrated edition of "Marmion" recently published by Messrs. A. & C. Black, we have the third of Scott's



principal poems they have sent out, on which the Art of Mr. Birket Foster and Mr. John Gilbert has been employed. "The Lady of the Lake," and "The Lay of the Last Minstrel," we noticed when they respectively appeared: we now offer our readers some examples of the

\* MARMION: A TALE OF FLODDEN FIELD. By SIR WALTER SCOTT, BART. With all his Introductions, and the Editor's Notes. Illustrated with Eighty Engravings on Wood, from Drawings by BIRKET FOSTER and JOHN GILBERT. Published by A. & C. BLACK, Edinburgh.

illustrations of "Marmion," and never has the "Tale of Flodden Field" been represented in a more attractive shape. But what can we say of it that we did not say of its predecessors? The three volumes, uniform in size, are also uniform in excellence: Mr. Foster's conception of the beautiful and the picturesque is as exquisite as ever, with, perhaps, more of



luxuriance, and his touch as light, graceful, and vigorous: can anything be more elegant than the two landscapes at the bottom of this page, so charmingly and naturally expressed? Mr. Gilbert now stands alone in his peculiar walk, and while we see in what he has done for this volume that, notwithstanding the incessant demands made upon his fancy, it has lost none of its wonted fire, we think we recognise an almost entire absence



of what has sometimes struck us as an occasional defect in his designs—the great height of his principal figures, especially those of females: we cannot discover in his illustrations of "Marmion" any "forms of giant height." Messrs. J. B. Whymper and Evans, the engravers of the drawings, must share in the merit of producing this "delicate" volume; their work is the perfection of the art of wood-engraving.

ALBERT DURER:  
HIS WORKS, HIS COMPATRIOTS,  
AND HIS TIMES.\*

BY F. W. FAIRHOLT, F.S.A.

WITH ILLUSTRATIONS FROM ORIGINAL SKETCHES  
BY THE AUTHOR.

Our parting glance at "the Athens of Germany" must comprehend a view of the life and manners of the people among whom Durer and his compatriots lived. Theirs were the palmy days of the old city, for its glories rapidly fell to decay toward the end of the sixteenth century. Its aspect now is that of a place of dignity and importance left to loneliness and the quiet wear of time; like an antique mansion of a noble not allowed quite to decay, but merely existing aborn of its full glories; or else like an "ancient gentlewoman" of family, who bears about her a dignity to be enforced rather than observed. "Nuremberg—with its long, narrow, winding, involved streets, its precipitous ascents and descents, its completely Gothic physiognomy—is by far the strangest old city I ever beheld; it has retained in every part the aspect of the middle ages. No two houses resemble each other; yet, differing in form, in colour, in height, in ornament, all have a family likeness; and with their peaked and carved gables, and projecting central balconies, and painted fronts, stand up in a row, like so many tall, gaunt, stately old maids, with the toques and stomachers of the last century. Age is here, but it does not suggest the idea of dilapidation or decay; rather of something which has been put under a glass case, and preserved with care from all extraneous influences. But, what is most curious and striking in this old city, is to see it stationary, while time and change are working such miracles and transformations everywhere else. The house where Martin Behaim, four centuries ago, invented the sphere, and drew the first geographical chart, is still the house of a map-seller. In the house where cards were first manufactured, cards are now sold. In the very shops where clocks and watches were first seen, you may still buy clocks and watches. The same families have inhabited the same mansions from one generation to another for four or five centuries."†

In a city where all its associations of greatness are with the past, and its memories essentially connected with those who have been long numbered with the dead, it is natural we should find a strong tendency to remembrances of events and personages generally forgotten in other and more stirring cities. The Nurembergers lovingly preserve all that will connect them with the glorious days of Kaiser Maximilian, when their "great Imperial City" held the treasures of the Holy Roman Empire, the crown and royal insignia of Charlemagne, as well as the still more precious "relics" which he had brought from the Holy Land.‡

Among all their literary magnates none is better remembered than

"Hans Sachs, the cobbler-bard,"

and statuettes of this great poet of small things are to be seen in most Nuremberg book

\* Concluded from p. 84.

† Mrs. Jameson, "Sketches of Art at Home and Abroad." The curious series of views in Nuremberg, published there by Conrad Monath, about 1650, are remarkably identical with the present aspect of each locality engraved.

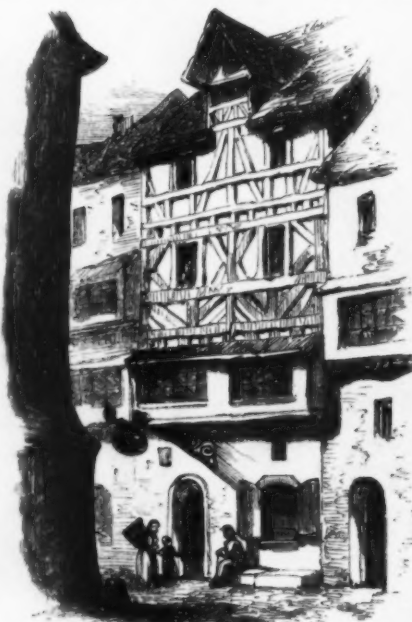
‡ The crown and royal robes of Charlemagne were those found in his tomb at Aix-la-Chapelle, afterwards used in the coronation of the German emperors for many centuries, and only transferred to Vienna during the great political changes of the last century. "The sacred relics" are also at Vienna, and were among the most valued and venerated of church treasures. They also were publicly exhibited at the coronations, and consisted of the lance which pierced the Saviour's side when upon the cross; a piece of the cross, showing the hole made by the nail which pierced one of the Saviour's hands; one of the nails; and five of the thorns of the crown put upon his head by the soldiers; a portion of the manger of Bethlehem; a piece of the table-cloth used at the Last Supper; and a piece of the towel with which Christ wiped the Apostles' feet; an arm-bone of St. Anne; a tooth of St. John the Baptist; a piece of the coat of St. John the Evangelist; and three links of the chains which bound St. Peter, St. Paul, and St. John in the Roman prison.

and print shops. Since the days of Lope de Vega no writer scribbled so fluently and so well on the thousand-and-one incidents of his own day, or fancied of his own brain. Sachs was born at Nuremberg in 1494 and was the son of a poor tailor, who insured his education in the free-school of the town, and at fifteen he was apprenticed to a shoemaker; when the period of servitude had expired, in accordance with the German practice, he set out on his travels to see the world. It was a stirring time, and men's



HANS SACHS.

eyes were rapidly opened to the corruptions of church and state; the great principles of the Reformation were making way. Hans possessed much of that sterling common sense, and shrewd practical observation which belong to many of the lower class, and make them outspoken rude despisers of courtiership. On his return he applied for admission as a fellow rhymester among the master-singers' fraternity of Nuremberg, a corporation of self-styled poets,



THE HOUSE OF HANS SACHS.

who surrounded the "divine art" with all kinds of routine ordinances, and regulated the length of lines and number of syllables which each "poem" (!) should contain, so magisterially that they reduced it to a mathematical precision, and might class it among the "exact sciences." Before this august tribunal the muse of Sachs appeared, his poem was read, its lines were measured, its syllables counted, and he was admitted to the honour of being an acknowledged master of song. From that hour till his

death, he cobbled and sang to the wonderful amusement of the good citizens; and when seventy-seven years had passed gaily over his head, "he took an inventory of his poetical stock-in-trade, and found, according to his narrative, that his works filled thirty volumes folio, and consisted of 4,273 songs, 1,700 miscellaneous poems, and 208 tragedies, comedies and farces, making an astounding sum total of 6,181 pieces of all kinds. The humour of his tales is not contemptible; he laughs lustily and makes his reader join him; his manner, so far as verse can be compared to prose, is not unlike that of Rabelais, but less grotesque."\* His most popular productions were broadsheets with woodcuts devoted to all kinds of subjects, sold about the streets, and stuck "like ballads on the wall" of old English cottages; speaking boldly out to the comprehension and tastes of the people on subjects they were interested in. From a large volume of these "curiosities of literature" now lying before the writer, his immense popularity with the people can be well understood. Here we find fables of never-dying interest, such as "The Old Man and his Ass," reproduced in doggerel they could enjoy, with a humour they could relish, and headed by bold woodcuts. If they wanted morality they had it in "pious chansons" about fair Susannah, "The Destruction of Sodom and Gomorrah," "Daniel in the Lions' Den," "Twelve short Sermons," &c. Moral allegories suited to every-day life wooed their attention in his "Christian Patience," where the whole human family is depicted as a solitary in a ship on a stormy sea, with the world, death, and the devil, as adversaries to oppose his safe entry into his port "das vaterland," but who is mercifully guarded by the Most High. If amusing satire were required, it might be found in his "Women setting Traps for Fools;" while the strong religious tendencies of the Reformers were enforced in his rhymes of the "True and False Way," above which was printed a large cut where the Saviour invites all to the open door of his fold, while the pope and his priests hinder all from entering, except by back-doors, holes, and corners. At this period Nuremberg was torn by religious faction; and it ultimately became enthusiastically Protestant. There is no doubt that Hans Sachs helped greatly to foster the feeling in its favour, as his "broad-sides" told forcibly, and were immensely popular. They were in fact the only books of the poor.

The portrait of the old cobbler was painted in 1568 by Hans Hoffman, and is a strikingly characteristic resemblance of a man whose

"age is as a lusty winter,  
Frosty, but kindly."

there is an intensity of expression in the clear, deep-set eye, a shrewd observant look in the entire features, while it shows a capacity of forehead that will make Hans pass muster with modern phrenologists. The cobbler-bard wrote and sung, and mended his neighbours' boots in an unpretending domicile in a street leading from the principal market, which street now goes by his name. Since his time the house has been almost rebuilt and entirely new fronted. Its old features have been preserved in an etching by Fleischmann after a sketch by J. A. Klein, at which period it was a beer-shop known by the sign of the "Golden Bear." Hans died full of years and honour in the year 1576 and is buried with the great men of his city in the cemetery of St. John.

The domestic life of the old Nurembergers seems to have been characterised by honourable simplicity, and their posterity appear to have followed laudably in their footsteps. They delight in the antique look of their city, and brood over their past glories like an ancient dame "who was the beauty once." Their houses seem built for a past generation, their public edifices for the middle ages; their galleries abound in the Art of the fifteenth century, and admit nothing more modern than the seventeenth. In the old garden upon the castle bastion is a quaint quadrangular tower† having its entrance therefrom, and this has been fitted

\* Edgar Taylor's "Lays of the Minnesingers."

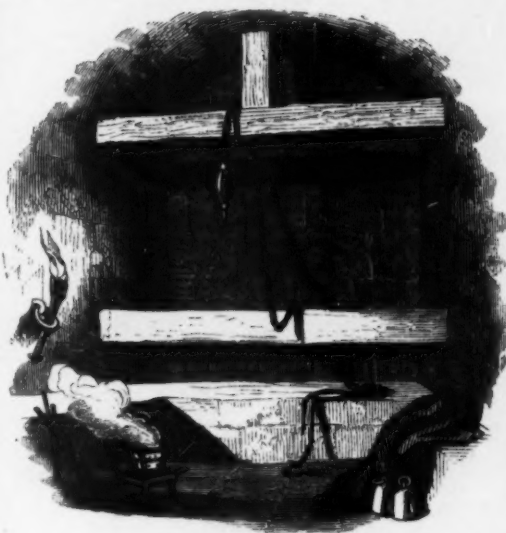
† It is seen in our view from Albert Durer's house, p. 4, and is close beside the gate of the town.



up with antique furniture, to give a true idea of the indoor life of Durer's days. It contains a hall hung with tapestries, from which a staircase leads to a suite of rooms, one fitted as a kitchen, another as a music-room, filled with the most quaint and curious antique instruments, which have ceased "discouring most eloquent music" for the last two hundred years. The third room (a view of which we engrave) is a boudoir, containing the large antique German stove, built up with ornamental tiles cast in relief, with stories from bible history, of saints, and arabesque. Beside it is a bronze receptacle for water, shaped like a huge acorn, the cock having a grotesque head, and the spigot being a small seated figure; this was gently turned when wanted, and a thin stream of water trickled over the hands into the basin beneath; an embroidered napkin hangs beside it; and above it is the old-fashioned set of four hourglasses, so graduated that each ran out a quarter of an hour after the other. The furniture and fittings of the entire building are all equally curious, and reproduce a faithful picture of old times, worthy of being copied in National Museums elsewhere.

Nuremberg being a "free city" was governed by its own appointed magistrates, having independent courts of law. The executive council of state consisted of eight members, chosen from the thirty patrician families who, by the privilege granted to them from the thirteenth century, ruled the city entirely. In process of time these privileges assumed the form of a civic tyranny, which was felt to be intolerable by the people, and occasionally opposed by them. The fierce religious wars of the sixteenth century assisted in destroying this monopoly of power still more; yet now that it is gone for ever, it has left fearful traces of its irresponsible strength. All who sigh for "the good old times," should not moralise over the fallen greatness of the city, and its almost deserted but noble town-hall; but descend below the building into the dark vaults and corridors which form its basement; the terrible substructure upon which the glorious municipal palace of a free imperial self-ruled city was based in the middle ages, into whose secrets none dared pry, and where friends, hope, life itself, were lost to those who dared revolt against the rulers. There is no romance-writer who has imagined more horrors than we have evidences were perpetrated under the name of justice in these frightful vaults, unknown to the busy citizens around them, within a few feet of the streets down which a gay wedding procession might pass, while a true patriot was torn in every limb, and racked to death by the refined cruelty of his fellow-men. The heart sickens in these vaults, and an instinctive desire to quit them takes possession of the mind, while remaining merely as a curious spectator within them. The narrow steps leading to them are reached through a decorated doorway, and the passage below receives light through a series of gratings. You shortly reach the labyrinthine ways, totally excluded from external light and air, and enter one after another confined dungeons, little more than six feet square, cased with oak to deaden sounds, and to increase the difficulty of attempted escape. To make these narrow places even more horrible, strong wooden stocks are in some, and day and night prisoners were secured in total darkness, in an atmosphere which even now seems too oppressive to bear. In close proximity to these dungeons is a strong stone room, about twelve feet wide each way, into which you descend by three steps. It is the torture-chamber. The massive bars before you are all that remain of the perpendicular rack, upon which unfortunates were hung with weights attached to their ankles. Two such of stone, weighing each fifty pounds, were kept here some years back, as well as many other implements of torture since removed or sold for old iron. The raised stone bench around the room was for the use of the executioner and attendants. The vaulted roof condensed the voice of the tortured man, and an aperture on one side gave it freedom to ascend into a room above, where the judicial listeners waited for the faltering words which succeeded the agonising screams of their victim. So much we know and still see, but worse horrors were dreamily spoken of by the

old Nurembergers; there was a tradition of a certain something that not only destroyed life, but annihilated the body of the person sacrificed. The tradition took a more definite form in the seventeenth century, and the "kiss of the Virgin" expressed this punishment, and was believed to consist in a figure of the Virgin, which clasped its victim in arms furnished with poignards, and then opening them, dropped the body down a trap on a sort of cradle of swords,



THE TORTURE-CHAMBER.

arranged so as to cut it to pieces, a running stream below clearing all traces of it away.

These frightful traditions were received with doubt by many, and with positive disbelief by others, until a countryman of our own, with unexampled patience and perseverance, fully substantiated the truth of all, and, after many years, traced the absolute "Virgin" herself,

a series of poignards into the body, two being affixed to the front of the face, to penetrate to the brain through the eyes. "That this machine had formerly been used cannot be doubted; because there are evident blood-stains yet visible on its breast and part of the pedestal." This machine was introduced to Nuremberg in 1533, and is believed to have originated in Spain, and to have been transplanted into Germany during the reign of Charles V., who was monarch of both countries. At this period there were great tumults in Germany, and continual quarrels at Nuremberg between the Catholics and Protestants: the men of that city had no doubt to thank "the most holy Inquisition" for this importation of horrors.

The great leading principles of the Reformation interested Durer as they did other thinking men. He examined by the biblical test the unwholesome power and pretension of papacy, and found it wanting. We have already noted the exhortations to abide by "the written word" which he appended to his famous picture of the Apostles. In his journal he breaks forth into uncontrolled lamentations over the crafty capture of Luther made by his friend the Elector of Saxony, who conveyed him thus out of harm's way, and kept him nearly a twelvemonth in the Castle of Wartburg. He exclaims, "And is Luther dead? who will now explain the gospel so clearly to us? Aid me, all pious Christians, to bewail this man of heavenly mind, and pray God for some other as divinely enlightened." He then exhorts Erasmus to "come forth, defend the truth, and deserve the martyr's crown, for thou art already an old man." Durer had painted Erasmus's portrait at Brussels in 1520, and appears to have been intimate with that great man, as he was with Melancthon, who said of Durer, that "his least merit was that of his art."

Amid the strong dissensions of the Reformation, at a time when old Nuremberg was totter-



APARTMENT IN THE GARDEN OF THE CASTLE AT NUREMBERG.

which had been hurriedly removed from Nuremberg during the French Revolution, two or three days before their army entered the town, and then passed into the collection of a certain Baron Dietrich, and was kept by him in a castle called Feistritz, on the borders of Steinmark. Determined to persevere in tracing this figure our countryman visited this castle in 1834, and there saw the machine; it was formed of bars and hoops covered with sheet-iron, representing a Nuremberg maiden of the sixteenth century in the long mantle generally worn. It opened with folding-doors, closing again over the victim, and pressing

ing to its fall, worn down by mental toil, and withered at heart by one of the worst wives on record, died Albert Durer at the age of fifty-seven.

In the old cemetery of St. John lies all that is mortal of the artist who has given lasting celebrity to Nuremberg. Let me take my reader for an imaginary last walk in that direction. Passing out of the town by the gate opposite Durer's house, the sculptured representations of the scenes of Christ's Passion, by Adam Krafft, already alluded to, will guide our footsteps on our way. About three-quarters of a mile from the town, we reach the gate beside which stands

Kraft's group of the Crucifixion.\* We enter, and stand in a grave-yard thickly covered with grave-stones. Here the burgher aristocracy of Nuremberg have been buried for centuries. The heavy slabs which cover the graves are in

many instances highly enriched by bronze plates elaborately executed, containing coats of arms, emblems, or full-length figures. Each grave is numbered, and that of Durer is marked 649. The stone had fallen into decay, when Sandrart



THE CEMETERY OF ST. JOHN.

the painter had it renewed in 1651.† This honourable act of love from a living artist to a dead brother, enabled the memorial to stand

another century of time. The artists of Nuremberg now look after its conservation; it has recently been repaired by them, and on the anni-



THE GRAVE OF ALBERT DURER.

versary of the Spring-morning when the great master departed, they reverently visit his resting-place. The inscription upon it runs thus:—

ME. AL. DU.  
QUICQUID ALBERTI DUREKI MORTALE  
FVIT SUB HOC CONDITUR TUMULO.  
EMIGRAVIT. VIII. IDUS. APRILIS  
M.D.XXVIII.

The sentiment of this epitaph has been beautifully rendered by Longfellow—

"Emigrant is the inscription on the tombstone where he lies;  
Dead he is not,—but departed—for the artist never dies."

\* Our engraving is taken from a sketch made on this spot, looking back toward the city, and its ancient castle on the rock. Kraft's sculptures are seen to the left, at intervals, on the road side.

† He also is interred in this cemetery. So is Durer's friend, Pirckheimer; his grave is No. 1414.

Thus ends our brief review of the life and labours of Durer and his fellow artists. If it has "called up forgotten glories," it has not been a labour ill-bestowed. If it should induce others to leave England for Nuremberg, as the writer hereof was induced, he can venture to predict full satisfaction from the journey. Any one who may ramble through its streets, know its past history, feel its poetic associations, like the American bard we have just quoted, will say, as he has done, of old Nuremberg and the great and good Albert Durer—

"Fairer seems the ancient city, and the sunshine seems more fair,  
That he once has trod its pavement, that he once has breathed its air!"

## LOVE REVIVING LIFE.

FROM THE SCULPTURE BY FINELLI.

THE close of the last century witnessed the Arts in Rome, like everything else of a high and ennobling tendency in the seat of pontifical power, reduced to a state of comparative decrepitude: all of renown and of greatness that she held—and glorious and rich were her possessions—was associated with the past: men sought her as they would search a magnificent tomb, for the gold and the gems that were buried with the dead or that decorated the shrine: there were none left to uphold her honour in those matters which had raised her to the pinnacle of intellectual grandeur. It was then that the genius of one Italian, aided subsequently by the genius of a native of another country, restored to Rome that pre-eminence in one branch of Art which she enjoyed ages long since departed: Canova resuscitated Sculpture, and when Thorvaldsen had taken up his abode in the city, the breath of life was again kindled amid her decayed palaces, and strangers from all lands flocked thither to learn of the past and to be taught by the living. From the school of which Canova may be considered the founder have come forth most of the great sculptors whose works are the glory of the present century. In justice to our own great countryman, Flaxman, his name ought not to be omitted when speaking of those to whom must be ascribed the honour of recovering the art from its degradation.

Rome is once more the resort of men from all parts of the world who study or practise this the grandest of all the Arts. Those of our readers who have perused the *Art-Journal* during the last five or six months will have gained some insight into what is passing in the "Studios of Rome." The writer of those interesting communications makes no mention of Finelli, a native sculptor, nor are we at all familiar with his history, or his works, except that we have engraved here. Ernst Förster, the distinguished German Art-critic, who paid a visit to the studio of Finelli in 1837, and who, we presume, had seen some of his sculptures elsewhere, refers thus to them: after speaking of those of Canova and one or two other modern Italian sculptors, he continues—"I admire less the works of Finelli; there is in them a degree of coquetry, a certain affectation which has little charm for me. It will suffice to name his 'Three Hours,' which he has made for M. de Demidoff (the well-known Russian connoisseur), under the figure of three dancing girls, clad in short dresses, thin and fitting as closely to the person as if they had been wetted through: these 'Hours' have the wings of butterflies, and exhibit a semblance of grace which in reality they have not. London possesses of this sculptor's works, 'A Venus Standing,' and 'Psyche asking Pardon of Cupid:' there is also in his studio a 'Hebe,' which has not yet found a purchaser." The "Psyche" Dr. Waagen describes in his "Art-Treasures in Great Britain," as "a group of pleasing motive, and well carried out:" it is in the possession of Mr. Howard Galton, of Hadzor, near Droitwich.

We are not quite sure but there may be discoverable in the statue we have been permitted to engrave from the renowned sculpture gallery of his grace the Duke of Devonshire, at Chatsworth, a little of what M. Förster denominates as artistic "coquetry," but the subject seems almost to demand it; and, moreover, such a quality, if thought to exist, is redeemed by its poetical treatment. The subject is derived from the classic fable of Psyche, who is often represented in ancient works of Art under the form of a butterfly. But the sculptor has here given another version to the story, than that generally found on such relics of antiquity, where Cupid is seen pressing the butterfly to his bosom; here he is restoring the frail creature to life by the breath of his mouth; he holds the insect lightly in the palm of one hand, covering it with the other as though he would hold it captive even after he had re-endowed it with vitality: he would give life but not liberty. The idea of the work is very beautiful, and it is developed with much delicacy.





LOVE REVIVING LIFE.

FROM THE STATUE BY PINELLI.

IN THE COLLECTION OF HIS GRACE THE DUKE OF DEVONSHIRE, AT CHATSWORTH.





THE EXPERIMENTAL TRAVELLING  
MUSEUMOF WORKS OF ORNAMENTAL ART AT  
BIRMINGHAM,SELECTED FROM THE MUSEUM AT MARLBOROUGH  
HOUSE.

A MORE auspicious period to begin, a more fitting opportunity to select, or a greater event to commemorate, could not possibly have presented itself wherein to inaugurate a new state of things as regards Art Manufacture, than the Great Industrial Exhibition of 1851; it was wise therefore to mark it as a "red letter" year in the calendar of Art instruction, by the commencement of a Museum to which the manufacturer, the artisan, or the general public, might repair for lessons, whereby to improve, correct, and elevate the character of the works produced by the former, and render the purchaser more ready to appreciate such excellence where it showed itself. Previously to the year 1851, it will be recollected that no collection was in existence at all available for purposes of reference, to which those engaged in the trades requiring a knowledge of ornament could refer. Until the collection brought together by the Society of Arts in 1850, the greatest possible ignorance prevailed as to the state of ancient and mediæval Art workmanship; information was gleaned by waifs and chances accumulated unsystematically; when wanted it was forgotten, and the specimen which furnished it had long since, at the dispersion of the temporary collection, passed into the hands of the owner, and was not therefore accessible for examination. The same result must have followed the dispersion of the contents of the Exhibition of 1851, and but for the grant of 50,000*l.* would have done so. For once the House of Commons acknowledged its right to educate, and was liberal, so far as our liberality as to the value of objects for educational purposes is concerned; how illiberal previously, may be shown by reverting to the Standish collection, which now fills a suite of rooms in the Louvre, at Paris. This collection was originally offered for the acceptance of the British nation, with the condition that it should be accommodated suitably in some place where it would be useful for purposes of study and instruction. It was rejected by our government refusing to accede to the conditions, but at once accepted by Louis Philippe, who bestowed it where it now is. While this is being written, the Bernal collection is being dispersed in every direction, and it is rumoured that the French government had offered 50,000*l.* for it. It is no mere saying, that they do these things better in France than we; they certainly do look to their national collections; they are extensive; in keeping with these is the development of the national taste, which is exuberant and refined; the French know well the value of their Art-manufactures, accumulated together in the Salle Bijouterie in the Louvre, their Hotel Cluny, their Luxembourg Palaces, &c.; these, and these alone, have raised the national taste of France to a position high and lifted up; giving an impetus to the production of objects in which delicacy, beauty, and the hand of the cunning workman are visible; combined, these several advantages have placed the productions into which the element of Art enters—produced in France—upon a vantage ground, from which they cannot be dislodged unless we condescend to fight them with their own weapons, use the same means, and travel to excellence by the same path.

With the sum already alluded to at their command, a committee of gentlemen of acknowledged skill in matters of taste, was appointed to purchase works from the exhibition, and to form a nucleus around which to gather "a museum of manufactures, of a high order of excellence in design, or of rare skill in Art workmanship." The objects purchased were comparatively few, but they are of a high class; the majority displayed, in addition to taste in design, much skill and care in manipulation; it is possible that in some instances the sum paid for the article purchased was too great, in

comparison with the value of the article in a suggestive point of view; that the same amount might have been more judiciously expended on objects which appealed more directly to the manufactures of the country; the intention of the committee being doubtless disinterested, they acted according to their conviction, forgetting, however, one great and most important feature, viz., that the ornament which adorned many of the most expensive articles purchased, could never by any means find a place upon those produced by the ordinary processes employed in manufactures. The recognition that a Museum is a useful auxiliary to our Schools of Design, is, however, of far more importance than any errors made in the selection of objects, but in future, when purchases are to be made, it is to be hoped that in addition to the judgment of the artistic features of the object, practical utility will enter into the consideration to determine the utility of the purchase.

The purchases alluded to having been made, a home and a temporary resting place were found for them in Marlborough House; convinced of the very great importance of the movement, her Majesty, several of the nobility—and collectors, lent or contributed examples of valuable works of Art-manufacture in the precious and other metals, in glass, china, and various pieces of furniture considered valuable, as exhibiting true and correct principles of ornament and construction. Of the originals many have found their way back to their rightful owners; but some remembrance of their very great beauty has been retained, through representations made of them by the photographic process. It, however, speedily became apparent to the projectors of the Museum that, were the collection to be permanently located in London, the value in an Industrial point of view would not be fully realised, and something like injustice would be perpetrated upon the manufacturers and artisans who throng the centres of specific classes of manufacture, the articles composing which it was so necessary to improve. The mountain could not come to Mahomet, so Mahomet must needs go to the mountain; a selection was made from the Museum, of works composed of various materials, a case constructed expressly to hold them, in addition, various frames were filled with photographs, textiles, and fictile casts of celebrated ivory carvings, &c. &c.; these make up the collection now exhibiting in connection with other works, in the rooms of the Society of Artists, Temple Row, for the last month. In examining the collection there is much to amuse, but there appears to be a total absence of any leading principle having been kept in view, which certainly ought to have been; with all deference to the judgment of the parties who made the selection the opinion entertained is, that the space being small, the artistic and ornamental characteristics of the specimens should have been kept more prominently in view; within the limits afforded it would have been impossible to place a history of pottery; failing this, its ornamental and suggestive influences should have been brought more into play. Upwards of two-thirds of the case is monopolised with pottery, a great proportion of which is neither pretty nor suggestive. Turn from pottery to glass; the historical walk has been again attempted with even worse success, the illustrations being confined to a most incomplete collection of Venetian varieties, some two specimens of German enamelled, a solitary Bohemian engraved example, a bit of Chinese, and a Greek amphora or "tear vase." It is impossible to account for this scant representation of illustrations of glass upon any common grounds; to procure specimens of even Venetian glass is not an impossibility, Bohemian is much more accessible; the glass manufacture of this country is certainly not second in importance to that of pottery, at all events, it was worthy of a better representation than it has received at the hands of the officer delegated by the Board of Trade with the important duty of making up a case of objects to improve, in connection with others, the taste of artisans engaged in that department of the national industry. In metal working there is the same want as is observable in glass; there is a sad

deficiency of what would be suggestive to our lamp makers, gasolier manufacturers, and the brass-foundry trade generally; the jewellers fare better, as there is a fair sprinkling of objects, which will at least be useful to them. Electroplate and Britannia metal-workers may be benefited by an attentive examination of many of the examples. There are also a few specimens of ornamental iron working, which will repay patient study, and may assist in reviving a taste for the delicate manipulation of a metal, which from its abundance among us is not valued as it should be. The photographs are well selected, and the furniture specimens will serve a most excellent purpose in suggesting, to cabinet makers and others engaged in furnishing, some improvement in household furniture, many articles of which are now become painful from their continued repetition. The glazed frame of fabrics of Indian textiles will doubtless be useful to the artisans of localities in which textile manufactures are carried on, more particularly shawls, from their harmony of colour. The lace, of which there are a few good and rare examples, will also do good service; the fictile ivory casts of panels or leaves refer chiefly to the mediæval period; they might be judiciously associated with a few of a more recent period, or even examples procurable from the ivory carvers of Dieppe, where the art is now cultivated with considerable success.

The supplementary contributions, which aid materially in rendering the exhibition attractive, have been received from a considerable number of gentlemen connected with this district. Charles Birch, Esq., has been a most liberal contributor, having placed his rich and varied stores of rare and curious articles at the disposal of the committee, who appear to have selected very judiciously works in metal, wood, glass, china, and ivory. Sir Francis Scott has some exquisite Mosaics in his collection, with other objects equally attractive and interesting. Lord Calthorpe sends some unique specimens, among others two Turkish pipes of silver, with excellent enamel work thereon, of a truly Oriental character. Howard Galton, Esq., of Hadzor, contributes delightful examples of metal work, among others a tazza, after the celebrated Cellini—some rare cameos in very full relief, and ivory carvings. John Hardman & Co. are also contributors of very attractive specimens of original and authentic mediæval work, carefully ornamented with enamels; among others a processional cross, originally belonging to Fountains Abbey. From Oscott College has been sent a portion of the carvings and iron working fragments collected by the late A. W. Pugin, while professor of Architecture in that institution, in the study of which he no doubt perfected his great practical knowledge of mediæval workmanship; the beauty of several of the examples, besides the light thrown upon the older methods of iron working, are invaluable as authorities. Messrs. Elkington & Mason on the present, as on all occasions, have been liberal with their exquisite reproductions by the electro-metallurgical process, of which they have sent no fewer than two hundred examples. Cooke, of Warwick, send specimens of wood-carving, and the original models used by them for the Alceot Buffet. Messrs. Kerr, of Worcester, have excellent reproductions of antique pottery, vases, &c.; Messrs. Jennens & Bettridge specimens of old papier maché trays, which show the treatment of that material at an early period of the introduction of that material—in addition, one or two examples of real Japanese, supplemented with a few objects of their own modern productions. Mr. Thomas Underwood, the lithographer of Union Passage, has illustrated, by a series of progressive examples, the *modus operandi* of the production of a delightful Water Colour Drawing by J. D. Harding; the chromo-lithographic method is that adopted; the evanescent and aerial perspective has been well expressed, and the colours are charming—this work would do no discredit to Metropolitan printers, and speaks well for the spirit and enterprise of a provincial tradesman. Mr. Redfern, of Warwick, sends a few specimens of metal working; Mr. Geo. Wallis a nice bit of iron casting of American origin, and a fine deposit of a



commemorative bas-relief of the deeds of Wellington, by Jeannest. A very complete set of the Soho medals is contributed by Mr. A. Preston, which is very interesting as exhibiting the artistic ability of the period in which they were executed. J. B. Hebbert, Esq., Mr. Kirk, and Mr. Wood, are also exhibitors. Mr. W. C. Aitken illustrates, by a series of impressions, Austrian "Nature Printing" as contrasted with his method by the direct process.

In reverting to the selection of works from Marlborough House, giving the fullest credit for the step which has been taken in making available to the manufacturers and artisans of our great centres of the staple manufactures of the country, many of the examples which adorn the central museum,—convinced of the value of collective assemblages of works of Art manufacture for purposes of reference, the true and proper resting place for such examples is in the busy hives of industry, where the men who fashion things of iron and brass, of glass and clay, who weave silk, cotton, and wool, may see and benefit by them; and in the results of their labours render visible the advantages to be gathered therefrom. The great and best training ground for useful masters for schools of design is in the provinces, where they become acquainted with the processes of manufactures, and can adapt their designs to the execution with ease and facility. This simple consideration ought to operate with peculiar effect in the immediate institution of Local Museums for manufacturing purposes; and whatever aid may be received from manufacturers and collectors the better, but such ought not to absolve the government of our country from rendering the utmost possible assistance they can in the purchase of specimens to assist in making such museums complete. A period approaches when their liberality can be shown. In the Parisian Exhibition another opportunity presents itself, where not only the manufactures of France, but those of many other nations and states, will be laid open to public gaze. From these there might be selected much which it would be useful for us to have; and though great and wealthy manufacturers may buy for themselves, let it not be forgotten that there are those who have taste who cannot. The manufactures of our country are a source of national wealth; as such they are worthy of the care and attention of our legislators; and as they desire that the Old Land may prosper, let them supply additional stimulus in the shape of good examples selected by a committee composed of men of acknowledged taste, and manufacturers who are acquainted with the class of objects on demand, the external form of which it is desirable to improve. W. C. A.

#### THE ENCAUSTIC TILES OF MESSRS. MAW & CO.

This is the last example we purpose giving of these encaustic tiles: the four specimens need little comment, the merits of design and colour being sufficiently evident. It may, however, be observed, that the dark chocolate ground in the example marked H, is rather too heavy for the other colours, and draws the eye away from the exceedingly pretty border. This defect, if the term may be employed, though the arrangement scarcely admits of it, has been avoided in the design marked L, where the dark border acts as a balance to the corresponding darks in the centre of the pattern. The border of letter I is bold and rich, forming a good framework to the quiet colouring of the centre. But the design marked K, pleases our fancy best in the whole composition and in its various details, all of which are excellent, while the colours have a degree of harmony most agreeable to the eye; although some brilliant tints are used, they are so placed as to have no predominating influence over the more sober colours. In the four plates we have introduced of Messrs. Maw's tiles, we think enough has been given to show the taste these manufacturers exhibit in their productions.

#### PICTURE FORGING.

In the remarks we have at various times felt bound to make on the subject of unfair picture dealing, we have rarely been able to do more than treat the matter generally; not that we possessed no direct evidence of nefarious transactions—for of such we had, and still have, an abundant supply—but there were obvious reasons why it would have been impolitic to publish all we knew concerning the "curiosities" of this kind of commercial trafficking. Mr. E. M. Ward, R.A., has, however, with a spirit we cannot too highly commend, recently brought one transaction of the sort to light, the particulars of which we extract from the police report of the morning newspapers of March 6th.

#### MARLBOROUGH-STREET.

NOVEL APPLICATION.—Mr. Darvill, the solicitor who conducted Lieut. Perry's case, accompanied by Mr. Ward, the artist, entered the court, and, addressing the sitting magistrate (Mr. Hardwicke), said he had an application to make of a novel nature, and he hoped, if the magistrate could not give him the assistance he required, that the magistrate would favour him with his advice. In 1851 Mr. Ward, the well-known artist, painted a picture known as "James II. receiving Intelligence of the Landing of the Prince of Orange." The painting was purchased by Mr. Jacob Bell, of Langham-place, who gave Mr. Ward the usual permission to take an artist's copy of the picture. This copy was subsequently sold to Messrs. Melton & Clarke, picture-dealers, who again sold it to a gentleman named Pashall, residing near Preston. Some short time ago Mr. Ward was informed that a picture was in the market which he was asserted to have painted. Mr. Ward made inquiry, and ascertained that this picture was a copy of the artist's copy of the James II. painting sold to Messrs. Melton & Clarke. A copy, therefore, of the artist's copy had been made by an inferior artist, and an attempt had been made to palm it off as an original, whereby an injury was inflicted on Mr. Ward's artistic reputation, and a fraud committed on the purchaser. Now, as Mr. Ward was unable to tell how far this spurious manufacture had proceeded, and how many spurious works were in existence, he had instructed him to come to that court and to detail the facts, in the hopes that some way would be pointed out by which Mr. Ward would be protected from this kind of injury and injustice. The public also ought to be put on its guard against this system of spurious copies, as, if he was correctly instructed, other cases of spurious paintings, foisted on the public as originals, were likely to come to light. He was not sure that it would not be necessary, owing to the defective state of the law, to seek the aid of parliament for an enactment that should provide means to check and punish fraud. Possibly that end might be attained by declaring that original paintings should be taken to some public body—the Society of Arts, for instance—and there stamped, and authenticated in such a way as to give force and validity to the genuineness of the painting.

Mr. Hardwicke.—Somewhat, I presume, like the assayment of the Goldsmiths' Company.

Mr. Darvill.—Precisely so; and this course will be found necessary, if the public is to be protected from fraud.

Mr. Hardwicke.—As the law exists there is a remedy against positive fraud. If a picture is sold as an original, and it should turn out to be only a copy, on bringing the fact home to the seller that he knew of the fraud, the buyer has his remedy in a court of law.

Mr. Darvill.—As far as Mr. Ward was concerned, his injury, in a pecuniary point of view, was a mere nothing; it was his reputation that suffered. An artist might paint a picture of merit; another person might make twenty copies of it, sell them for originals, and the artist, as the law stood, had no means of protecting himself against this kind of fraud. Mr. Ward might apply to Chancery for an injunction against the holder of the spurious picture to restrain to sell as an original, but that, obviously, was not a remedy suitable to the case.

Mr. Hardwicke admitted that, as the law stood, it was a serious matter to artists. An inferior copy sold as an original was certainly calculated to damage the reputation of the most eminent artist. In his opinion, artists were not sufficiently protected; and as far as the present case went, he was sorry to say he was powerless to interfere.

Mr. Darvill thanked the magistrate for his attention. He hoped, however, that an exposure of the

frauds on artists by the public press would put the public on its guard, and, at the same time, afford some protection to artists.

The parties then left the court.

Now it is quite evident that a gross fraud has been committed by some one; the question is, by whom? The history of the true picture, the artist's copy, and the copy of the copy, is briefly this, if we have been correctly informed—and there is little doubt of the truth of our statement.\* Mr. Ward sold his copy to Melton & Clarke, (picture dealers—one of them being a "picture auctioneer.") We demand to know of Messrs. Melton & Clarke if they did not offer to Mr. Colls, the well-known picture dealer in Bond Street, a work purporting to be the "artist's copy" of Mr. Ward's "James II.," that Mr. Colls consented to give the price asked, if it was first submitted to Mr. Ward to guarantee its authenticity; and that this was refused, on the ground that the picture belonged to a gentleman who was stopping at an hotel, but who was about to return home with the painting unless sold immediately. In a letter published in the *Daily News*, a day or two after the hearing of the case at the police court, Messrs. Melton & Co. deny that any copy could have been made while the work was in their hands; but are they prepared to deny what we state respecting the offer to Mr. Colls? Did they, when they offered the copy to Mr. Colls, believe it to be the actual painting they purchased of Mr. Ward, and which they knew was painted by him—and if so, who was the gentleman who was in such a hurry to sell it before he went home? Was Mr. Melton, the "gentleman" who offered the picture and was the "gentleman stopping at an hotel," and who must make a sale immediately,—was this "gentleman" Mr. Melton's partner, Mr. Clarke?

Mr. Darvill, in his letter to the *Daily News*, thus writes:—"Last year (1854) Mr. Melton took a spurious copy of the picture I have alluded to, having considerable merit, to a most respectable party in Bond Street connected with the picture trade, and offered it to him as an original picture by Mr. Ward for 70l. The party was astonished at the price, and proposed to purchase if Mr. Melton would let him have the picture to show to Mr. Ward for verification; but Mr. Melton declined doing so, alleging that the picture belonged to a gentleman at some hotel, who would not part with it for any time out of his possession." The picture having been thus very properly declined by Mr. Colls, was subsequently sold by Mr. Melton to another party, and passed through the hands of at least four dealers.

For years past have we, single-handed, been labouring to arrest these fraudulent dealings; few of those whom it immediately concerns—the artists and the public—have come forward to aid us in our efforts; wrongs are perpetrated against both almost daily, and yet neither takes a step to endeavour to crush a system of downright robbery. It is clear, that until the artists, as a body, rouse themselves into action and demand protection from the legislature, they must risk their reputations by having "base imitations" of their works scattered over the country. If a publisher desires to engrave a painting by any artist of note, he must first pay him a considerable sum for the right to do so, although the engraver may, and generally does, extend the fame of the painter; but artists are contented oftentimes to see their pictures imitated, and their own professional characters thereby endangered, without remonstrance, or at least without a movement to hinder such iniquitous proceedings.

We shall ere long submit to the public a variety of anecdotes illustrative of forgeries and dealings in modern pictures: they will astonish many, and disgust all.

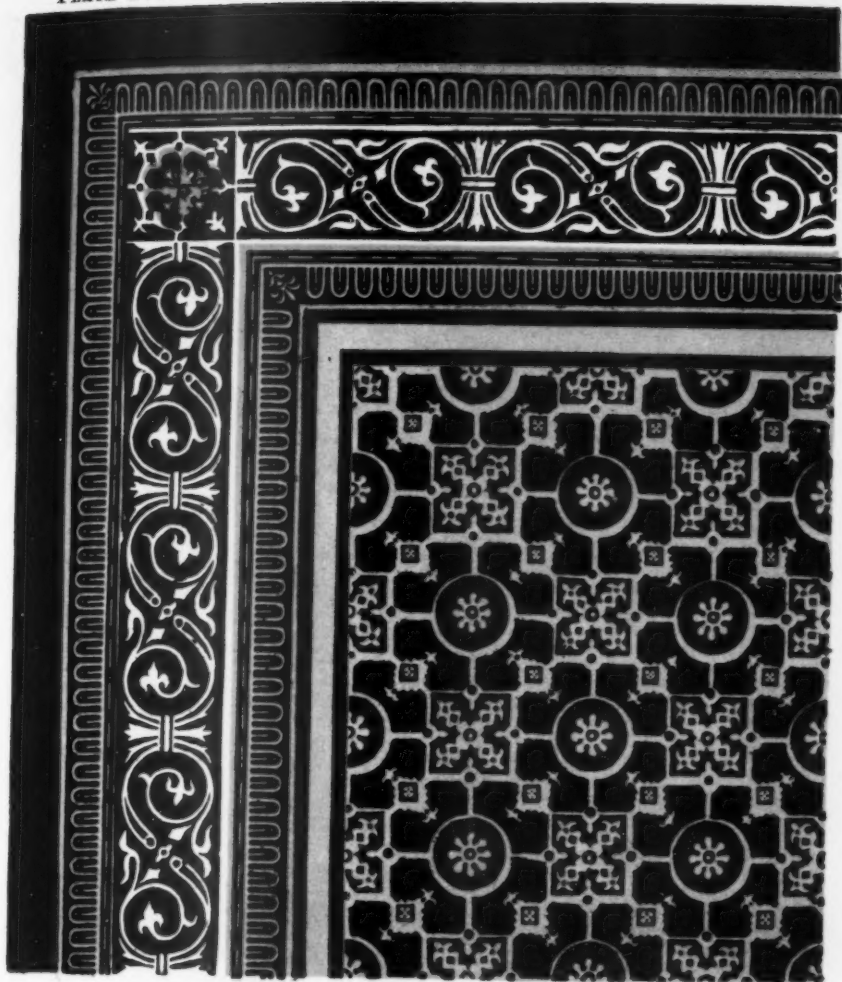
As we have said, for eight or ten years, we have laboured to expose the iniquities connected with this trade: undoubtedly there are many upright and honourable men connected with it; but there is no trade—not even horse dealing—carried on upon a system so utterly atrocious.

\* Since this was written, a letter from Mr. Darvill has appeared in the *Daily News*, confirming the truth of our remarks, with one or two slight variations, which do not, however, affect the general issue.



PLATE IV.

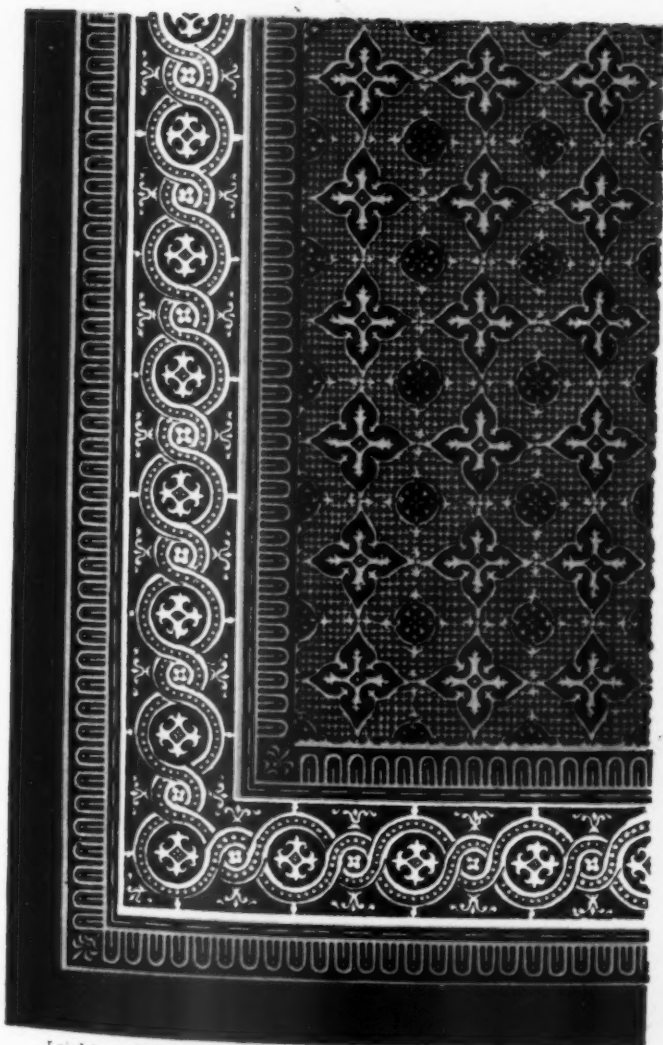
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Leighton, Brothers.

1854.—Designed by H. B. Garling, Esq., Architect, M.I.B.A.

SCALE. 12 9 6 3 0 1 2 3 4 FEET.





It is more than probable that before these remarks are in the hands of our subscribers, the action for libel, brought against us by a picture dealer named Lewis (or Louis) Hart will have been determined by the verdict of a jury: too late in the month, however, for us to make any note of it in the current part of this journal.

Whatever may be the result—and, as we write, we have strong confidence as to the issue—we shall not be deterred from our course of duty: we shall go on with these exposures of auctions and private sales: of dealers and auctioneers: the consciousness that we have done much, will only stimulate us to do more to warn the buyers and the public as to the hazards they continually run of being defrauded under false pretences.

The knowledge that the law gives no protection whatever, to either the artist who is imitated, and so wronged and cheated of his reputation, or the buyer who is swindled of his money—ought only to excite us to more continual efforts for the protection of both. To the conductors of a journal such as the *Art-Journal* especially—but generally to the Press—the public rightly looks in cases of this kind: and we repeat, such interference is the more necessary, inasmuch as the law is inoperative for a remedy: for it is a solemn farce to tell the aggrieved party he may go to the Court of Chancery for relief!

If a rogue forges a bill of exchange, he may be transported: if the same rogue imitates an artist's style, and forges an imitation of his signature, no penalty awaits him, although the injury inflicted in the latter case is a hundred times greater than that he endures in the former.

It is high time for the legislature to interfere in this matter—not alone for the sake of justice, but for the honour and safety of Art itself. We addressed a letter not long ago to a distinguished literary member of parliament, entreating him to take up the subject: he declined it on the ground of ill health, and much occupation; but surely some patriotic gentleman, who is a friend to justice and a lover of Art, will not let this evil continue.

There is hardly a single artist of eminence, of whose pictures there are not a hundred copies or forgeries, issued and sold as genuine productions of his pencil in the course of a year.

For the present we have said all we desire to say on this subject: we shall recur to it again and again: and intreat of all persons who can throw light on transactions of the kind to enable us to extend our budget (already growing large) of illustrative anecdotes.

We call earnestly upon the conductors of the press throughout the country to aid and assist in putting a stop to the iniquitous dealings in pictures to which we are referring. By publishing this case of Mr. Ward's, they will do much to induce a wise caution on the part of buyers—especially in the provinces; and to defeat the plans of picture dealers—and there are many such—who, although they have no characters to lose, no fixed habitations even, and no principles of any sort, find victims notwithstanding, and do an amount of "business" perfectly astounding, by mixing up with base imitations and bare-faced forgeries a number of undoubted "originals," several of which are obtained "direct from the artists,"—such being the baits by which suspicion is lessened or disarmed: especially when auctioneers of apparent respectability, having advanced money on their "securities," become their allies; and still more especially when men of known judgment and seeming character go about lauding the sale that is to "come off," and "bidding up" when the rostrum is occupied,—so that biddings beyond them are made without doubt and without fear: the plunder to be afterwards shared between the culprits, or "obligations" to be cancelled that had been previously incurred.

We have gone at greater length into this matter than we had intended, but the subject is seductive. It will, however, be no doubt our duty to return to it next month; when in all probability our own case will have brought this topic under general discussion.

## CORRESPONDENCE.

To the Editor of "THE ART-JOURNAL."

## ELECTRO-BRONZING.

SIR,—Being old subscribers to the *Art-Journal*, and taking an interest in that publication, on reading the last number, we perceive you have been led into an error respecting the introduction of the electro-bronzing process on iron goods. We refer to the article on Progress in the Manufacturing Districts, in which you state that the Coalbrook Dale Company were the first to introduce that process. Such is not the case; Messrs. Stuart & Smith, of Sheffield, and ourselves, were the first who took out licenses for the use of the process; which was in January, 1852, and it was not used by that firm until upwards of twelve or eighteen months after that date. We think that the credit is due to those parties who were the first in the field, and were at the risk and expense of introducing it to the public, and not to those who waited to see the thing tested, and ascertain if it would take, before adopting a process which is now as much appreciated as the electro-plate on German silver.

MYERS, CORBITT & Co.

MASSEB' WORKS, ROTHERHAM.

## TALBOT v. LAROCHE.

SIR,—As you have ever advocated the best interests of photography, and a liberal encouragement of that most important and delightful Art, I feel assured that you will give publicity to this letter in the belief that by so doing, the grievances complained of may at once be removed.

Two months since, Mr. Laroche brought to a most satisfactory issue the important action brought against him by Mr. Talbot, and numbers of gentlemen have since availed themselves of that success to commence practising the collodion process. Mr. Laroche naturally looked to all who were interested in the Art to defray those heavy expenses which necessarily attended the defence of such an action; and a meeting was held early in January last, when a committee was appointed to receive subscriptions for that purpose, of which I had the honour of being appointed honorary secretary, but I regret to state that the amount of subscriptions at present received does not exceed the sum of 1057., whereas the actual expenses incurred for counsel's fees, scientific evidence, and miscellaneous expenses is between 4000. and 5000. I need scarcely say, that although a most able and skilful artist, Mr. Laroche's pecuniary means are of a limited character, and that he defended the action firmly, believing that all following or otherwise interested in the art would, with that natural sense of justice which is inherent in the English character, come forward and see him reimbursed those expenses which it must be admitted he incurred as much for the benefit of the Art generally, as for himself.

It should be borne in mind that one of the most important results of the action was the abandonment of Mr. Talbot's petition to the Privy Council for a prolongation of his patent term—that petition had been presented, and a day for its hearing had been named, and it was not until after the verdict of the jury, that Mr. Talbot abandoned those proceedings, which otherwise I feel assured would have been prosecuted, and with great chance of success.

Pray stir up those who are interested in the Art to the equity, the justice, of Mr. Laroche's claim on them, and let it never be said that he alone out of his limited means has been called upon to pay for the settlement of a question in which the success and progress of the Art was so deeply involved, and from which all participating in it will derive such great advantages, pecuniary and otherwise.

W. H. THORNTWHAITE,

Hon. Secretary of the Defence Fund.

123, NEWGATE STREET.

## PHOTOGRAPHY.

As you have all along taken a warm interest in photography, allow me to communicate a mode by which the difficulty of coating the albumen plates is entirely overcome; it is simply this:—suspend the clean plate for a few seconds over the steam of boiling water, while moist pour the albumen plentifully on, and it will be found that the albumen will flow in the most limpid and equal manner over the whole glass plate, however large. Simple as the above really is, it is quite effectual, and by drying at once before a fire on the revolving principle with a little care, albumenised plates may be prepared with more certainty, and as quick as the collodion plates are.

I am, Sir, your obedient servant,  
JAMES ROSS,  
Of ROSS & THOMSON.

90, PRINCES STREET, EDINBURGH.

## THE GREAT EXHIBITION IN PARIS.

THERE seems to be no doubt that the Palais de l'Industrie, and the building for the Fine Arts will be sufficiently ready for the opening on May 1, provided their contents are properly arranged. On the other hand it seems very unlikely that the long gallery on the Cours la Reine, intended to hold the raw produce and machinery, will be sufficiently complete. As late as the 15th of the month not one half of the galleries in that building had been fixed. The floor of half the building—upwards of 2000 feet, is only half—where the machinery in motion will be, was not laid, and not a single pier for the shafting had been fixed. Even the actual allotments of space to the various countries had not been made, and therefore no steps had been taken to prepare foundations for the machines to be in motion. Many of the British exhibitors, Messrs. Hibbert, Platt & Co. among them, being about to exhibit a complete illustration of cotton machinery, were quite prepared to have commenced their arrangements on the 15th March. If they are able to do so on the 15th April, it is as much as the state of the building seems to promise. This backwardness, however, will be no sufficient excuse for impunctuality in our exhibitors. The first cargo of British goods was shipped on the 12th of last month, from the Iron Gate Wharf to the port of Dunkirk. This same port was used by the French in 1851, and has superior conveniences for landing heavy goods over Boulogne or Calais, besides having more frequent intercourse by means of screw steamers. Some few very heavy pieces of machinery will be sent by way of Havre, and be brought up the Seine to the sides of the building. These will probably come from Scotland. Messrs. Lightly & Simon are the shipping agents for the British exhibitors on the present occasion—as they were for the French exhibitors in 1851. The counters in the Palais de l'Industrie are nearly completed, and the whole of the glass cases required by British exhibitors are in hand, and contracts made for the erection of them in the building before the 15th of April. It is estimated that orders to the extent of nearly 25,000 fr. for glass cases have been given in Paris by British exhibitors alone. The nine most prominent positions, facing the nave of the Palais, have been assigned to the principal staple trades. Beginning at the west end, they occur in the following order: Wolverhampton, for jannanning and metal work; Bradford, for mixed fabrics; Birmingham, for metal work; Glasgow, for cotton; the Staffordshire Potteries, Coalport, and London, for pottery and glass; Manchester, for cotton; Sheffield, for steel; and Belfast, for flax fabrics. In the centre of the nave, which is wholly under the control of the French authorities, and to be used only for very large articles, positions have been already assigned to the following British articles:—A Group, illustrating Ship-building; a Lighthouse, by Messrs. Chance; and a Model of a Telescope, by the Astronomer Royal. Probably other places will be found for two large Glass Candelabra, and large specimens of Electrotyping. The department of Science and Art have published plans of the arrangement, with lists of the exhibitors in the industrial section. This list, in fact, is an abridged catalogue. The interior of the Fine Arts building is nearly completed, and is now being papered—a very suitable tertiary olive colour. It consists of numerous halls, calculated for pictures of all sizes. There is hardly a choice in point of light, it is so equally distributed everywhere. Already works of French painting and sculpture are scattered throughout the building; they seem likely to be numerous. Above 1500 pictures have already been sent in to be submitted to the jury. The works of British art, we understand, will be placed on the north side of the building. This news will be acceptable, especially to those proprietors who have lent water colours. We may mention that the Fine Arts sent have been insured for about 130,000l. Before this time the whole of the works of British Fine Art will probably have reached Paris. The packing has been entrusted to Mr. Green, who collected the



pictures for the Dublin Exhibition, and is usually employed in similar work for the local exhibitions of pictures. We understand that the hanging of the pictures has been entrusted to Mr. Creswick, R.A., Mr. Hurlstone, President of the Suffolk Street Exhibition, and Mr. Warren, President of the New Water Colour Society. The late Mr. Copley Fielding was also named to act. These gentlemen, with Mr. Redgrave, R.A., appointed by the Board of Trade, will constitute the hanging committee; while the general superintendence of the sculpture will be confided to Mr. John Bell, whose management of the same department in 1851 gave universal satisfaction to all the artists and to the public.

A circular has been issued by the Privy Council of Trade, to the effect that "having had under their consideration the measures necessary for conducting the British Section of the Universal Exhibition in Paris, they are of opinion that the object will be most successfully obtained through an individual responsibility; and therefore to state for the information of the exhibitors, that their lordships have entrusted the superintendence over the arrangements in the Exhibition to Mr. Henry Cole, C.B."

There is no doubt that Mr. Cole, from the prominent position he occupies, and the experience he obtained during the memorable year 1851, is the fittest person who could have been chosen for this very onerous post. We may doubt, however, the policy of confiding the task to any single individual, although he be aided by a large staff. He incurs a responsibility of no trifling amount, and he will be of course prepared for the criticism to which he must be subjected. We earnestly hope it will be his destiny to give satisfaction to the heterogeneous mass for whom he will have to cater—with their prejudices, their jealousies, their suspicions, and last, not least, their lack of knowledge of the many conflicting elements to be encountered, and the innumerable difficulties to be—where possible—surmounted.

The offices of the commission are at 14, Rue du Cirque, not far from the building.

#### THE BRITISH PICTURES AND WORKS IN SCULPTURE, IN THE GREAT FRENCH EXHIBITION.

It cannot fail to interest the artists, and, indeed, the public generally, to know what works of Art are to sustain the honour of Great Britain, in this gathering of the achievements of the world. So few of the artists of France are at all acquainted with their brethren of England—whom they certainly much underrate in the opinions formed of their capabilities—that we imagine they will see this collection with no small astonishment; and we have as little doubt that, hereafter, they will treat our school with the consideration and respect to which it is so eminently entitled.\*

*Painters in Oil.*—ARMITAGE, E., 'The Battle of Meenace,' the property of Her Majesty the Queen.—ANDELL, R., 'The Wolf Slayer,' the property of Messrs. Graves & Co.; 'Sheep Gathering in the Highlands,' the property of H. W. Eaton, Esq.; 'Turning the Drive,' the property of R. Platt, Esq.—ANTHONY, M., 'The Glen at Eve,' the property of E. A. Butler, Esq.; 'Beeches and Fern,' the property of T. Rought, Esq.—BOXALL, W., A.R.A., 'Portrait of J. Gibson, R.A.,' 'Portrait of a Lady.'—BROCKY, C., 'Venus and Phaon,' the property of W. A. Brooks, Esq.; 'Psyche.'—BROOKS, THOMAS, 'The Awakened Conscience,' the property of C. Lucas, Esq.—BROWN, F. M., 'Waiting,' 'Chaucer at the Court of Edward III.,' the property of R. Dickenson, Esq.—BUCKNER, R., 'Portrait of Master Barkly.'—CARPENTER, MRS. W., 'Portrait of an Old Lady.'—CHALON, J. J., R.A., 'Une Journée d'Été—Le Matin,' the property of A. E. Chalton, Esq.; 'L'Après-Midi,' the property of A. E. Chalton, Esq.; 'Le Soir,' the property of A. E. Chalton, Esq.—CHALON, A. E., R.A., the landscape by J. J.

\* Works of all artists deceased previous to June, 1853, are excluded from the Exhibition; this is, no doubt, a just arrangement, although we may regret it, as keeping away the works of Turner, Wilkie, Calcott, Rety, Hilton, &c. &c. &c.

CHALON, R.A., 'Serena,' the property of A. E. Chalton, Esq.—CLINT, A., 'A Calm Evening, North Wales,' the property of J. Scott, Esq.—COLLINS, C., 'A Thought of Bethlehem,' incident in the life of Madame de Chantal.—COLOMB, G., 'Clew Bay, West Port, Ireland,' 'Shower Dispersed, Sun Triumphant.'—COOKE, E. W., A.R.A., 'Rouge et Noir,' the property of W. Wells, Esq.; 'Ducal Palace and Piazzetta, Venice,' the property of S. Christy, Esq., M.P.; 'A French Lugger running into Calais,' the property of A. Burnard, Esq.; 'Evening on the Cornice, Gulf of Genoa,' the property of C. Lodiges, Esq.—COOPER, A., R.A., 'The Rout at Marston Moor,' the property of J. Cressingham, Esq.; 'Deer Stalkers.'—COOPER, T. S., A.R.A., 'A Group at Osborne,' the property of Her Majesty the Queen; 'Landscape and Cattle,' 'Landscape and Cattle.'—COOPER, W., 'Christ at the Well of Samaria.'—COPE, C. W., R.A., 'King Lear,' the property of I. K. Brunel, Esq.; 'Florence Cope at Dinner-time,' 'Maiden Meditation,' the property of J. Sheepshanks, Esq.; 'Cardinal Wolsey,' the property of His Royal Highness Prince Albert; 'Mother and Child,' the property of J. Sheepshanks, Esq.—CREGAN, M., P.R.H.A., 'Portrait,' the property of R. Atkinson, jun., Esq.—CRESWICK, T., R.A., 'A Welsh Glen,' the property of Sir J. Wigram; 'A Mountain Torrent,' the property of J. H. Hippeley, Esq.; 'Passing Showers,' the property of D. Salomons, Esq.—CROSS, J., 'Richard I. forgiving Bertrand de Gournon,' the property of the Royal Commission for Promoting the Fine Arts.—DANBY, F., A.R.A., 'Calypso lamenting the departure of Ulysses,' the property of Mrs. E. Gibbons; 'The Evening Gun,' the property of Robert Stephenson, Esq., M.P.—DESANGES, L. W., 'The Excommunication of King Robert of France for refusing to divorce his Queen, Bertha, at the command of Pope Sixtus IV.'—DONSON, W. C. T., 'Tobias with Raphael on their Journey to Media,' the property of J. Eden, Esq.; 'The Charity of Dorcas,' the property of L. Pocock, Esq.—DUFFIELD, W., 'Fruit,' the property of E. E. Antrobus, Esq.—DYCE, W., R.A., 'King Joash shooting the Arrow of Deliverance,' the property of S. Walker, Esq.; 'The Meeting of Jacob and Rachel,' the property of Felix Pryor, Esq.; 'The Virgin and Child,' the property of His Royal Highness Prince Albert.—EASTLAKE, Sir C. L., P.R.A., 'Isaadas,' the property of the Duke of Devonshire, K.G.; 'Pilgrims Arriving in Sight of Rome,' the property of G. Vivian, Esq.; 'La Sveglarina,' the property of the Right Hon. the Lord Mayor; 'Escape of Francesco di Carrara, Lord of Padua, from the pursuit of Galeazzo Visconti, Duke of Milan,' the property of J. Morrison, Esq.—EDDIS, E. U., 'Ruth and Orpha,' the property of Lord Overstone.—EGG, A. L., A.R.A., 'Henrietta Maria in distress, relieved by Cardinal de Retz,' the property of Samuel Ashton, Esq.; 'Buckingham Rebuffed,' the property of P. Dudgeon, Esq.; 'The Wooing of Katherine,' the property of T. Miller, Esq.; 'Peter the Great sees Catherine, his future Empress, for the first time,' the property of T. Miller, Esq.—ELMORE, A., A.R.A., 'Religious Controversy in the time of Louis the Fourteenth,' the property of T. Jackson, Esq.; 'The Novice,' the property of W. Bashall, Esq.; 'Origin of the Guelph and Ghibeline Quarrel,' the property of Samuel Ashton, Esq.—FOGGO, J. and G., 'Death of King Edward III.'—FRITH, W. P., R.A., 'Pope Making Love to Lady Mary Wortley Montague,' the property of S. Oxenham, Esq.; 'Scene from Goldsmith's Good-natured Man,' the property of J. Sheepshanks, Esq.; 'Scene from the Bourgeois Gentilhomme,' the property of J. Fairrie, Esq.—FROST, W. E., A.R.A., 'The Sea Cave,' the property of R. J. Spiers, Esq.; 'Una and Wood Nymphs,' the property of His Royal Highness Prince Albert; 'Cupid Disarmed,' the property of His Royal Highness Prince Albert.—GILBERT, A., 'A Calm Evening,' the property of E. E. Antrobus, Esq.—GLASS, W. J., 'The Night March,' the property of H. B. Hope, Esq.—GOODALL, F., A.R.A., 'The Widow's Benefit Ball,' the property of Sir J. Wigram; 'An Episode in the Happier Days of Charles I.,' the property of W. Bashall, Esq.—GORDON, Sir J. WATSON, R.A., and P.R.S.A., 'Portrait of the late Professor Wilson,' the property of J. Blackwood, Esq.; 'The Provost of Peterhead,' the property of the Merchant Maiden Hospital, Aberdeen; 'Portrait of a Lady.'—GRANT, F., R.A., 'Portrait of Mrs. Beauleck,' 'Portrait of Lord John Russell, M.P.,' the property of Lord John Russell, M.P.; 'Ascot Meet of Her Majesty's Stag-hounds,' the property of the Earl of Chesterfield; 'Portrait of Lady Rodney,' the property of Lord Rodney.—GILLES, Miss M., 'Study of the head of a Young Girl,' the property of T. Fairbairn, Esq.—GUSH, W., 'A Fancy Head.'—HANNAH, R., 'The Novel,' the property of C. Dickens, Esq.; 'The Play,' the property of C. Dickens, Esq.—HARDING, J. D., 'A View of Freiburg,' the pro-

perty of T. Brassey, Esq.—HATTEY, Sir GEORGE, 'The Marriage of Her Majesty,' the property of Her Majesty the Queen; 'The Trial of Lord William Russell, A.D. 1683,' the property of the Duke of Bedford.—HERBERT, J. R., R.A., 'Lear Disinheriting Cordelia,' the property of T. Jackson, Esq.; 'St. John the Baptist Reproving Herod,' the property of Col. the Hon. E. G. Douglas Pennant, M.P.—HERRICK, P. S., 'The Bracelet.'—HOLLAND, J., 'Rotterdam,' the property of H. Buxton, Esq.; 'The Thames below Greenwich,' the property of J. Coles, Esq.; 'Greenwich Hospital.'—HOLLINS, J., A.R.A., 'A Scene on Deal Beach,' the property of D. Salomons, Esq.; 'Lisa Puccini and Minuccio d'Arezzo,' (Vide Boccaccio; Giorni X., Novella 7.); 'Shylock, Jessica, and Lancelot Gobbo.'—HOOK, J. C., A.R.A., 'The Chevalier Bayard Knighting the Infant Son of Constable Bourbon,' the property of P. N. Arrowsmith, Esq.; 'A Dream of Venice,' the property of Lord Northwick.—HORSLEY, J. C., 'Youth and Age,' the property of J. Sheepshanks, Esq.; 'Lady Jane Grey and Roger Ascham,' the property of J. Hick, Esq.; 'Florence and Boat-swain,' the property of I. K. Brunel, Esq.; 'The Madrigal,' the property of W. Bashall, Esq.; 'L'Allegro—Il Penseroso,' the property of H.R.H. Prince Albert.—HULME, F. W., 'Efes Noddyn,' the property of W. Herbert, Esq.—HUNT, W. H., 'The Light of the World,' the property of T. Combe, Esq.; 'Our English Coasts,' the property of C. T. Maud, Esq.; 'Claudio and Isabella,' the property of A. L. Egg, Esq.—HURLSTONE, F. Y., 'Il Moro,' the property of H. Bradley, Esq.; 'The Last Sigh of the Moor,' the property of Sir C. Douglas; 'Constance and Arthur,' the property of Lord Northwick.—JOHNSTON, A., 'Introduction of Flora Macdonald to Prince Charles Edward,' the property of T. Waite, Esq.—JUTSUM, H., 'A Cottage Home in the Highlands,' the property of J. Earle, Esq.; 'Moorland Stream,' the property of W. Herbert, Esq.—KNIGHT, J. P., R.A., 'The Wreckers,' the property of S. Cartwright, Esq.; 'Portrait of J. Vaughan,' the property of the Royal Academy of Arts; 'John Knox trying to restrain the violence of the people, who, excited by his eloquence against the Church of Rome, destroyed the altars, missals, images of saints, &c., at Perth, 1559.'—LANCE, G., 'Life and Death,' the property of C. T. Maud, Esq.; 'Red Cap,' the property of T. Baring, Esq.; 'The Village Coquette,' the property of R. Hemming, Esq.; 'Fruit,' the property of J. Leech, Esq.; LANDSEER, Sir E., R.A., 'Islay and Macaw,' the property of Her Majesty the Queen; 'Monkey,' the property of Her Majesty the Queen; 'The Sanctuary,' the property of H.R.H. Prince Albert; 'Shoeing the Horse,' the property of Jacob Bell, Esq.; 'Jack in Office,' the property of J. Sheepshanks, Esq.; 'The Highland Breakfast,' the property of J. Sheepshanks, Esq.; 'The Highland Drovers,' the property of J. Sheepshanks, Esq.; 'The Tethered Ram,' the property of J. Sheepshanks, Esq.; 'A Fireside Party,' the property of J. Sheepshanks, Esq.—LEE, F. R., R.A., 'The Poacher,' the property of D. Salomons, Esq.; 'A Stormy Lake,' 'The Silver Pool.'—LESLIE, C. R., R.A., 'Catherine and Petruccio,' the property of J. Sheepshanks, Esq.; 'Uncle Toby and Widow Wadman,' the property of J. Sheepshanks, Esq.; 'The Vicar of Wakefield,' the property of T. Miller, Esq., ('I should have mentioned the very unpolite manner of Mr. Burchell, who during this discourse, sat with his face turned to the fire, and at every sentence would cry out "Fudge."'); 'The Queen receiving the Sacrament on the day of her Coronation,' the property of Her Majesty the Queen.—LINNELL, J., 'The Timber Waggon,' the property of S. Oxenham, Esq.; 'Barley Harvest,' the property of Joseph Gillott, Esq.; 'Landscape,' the property of C. Birch, Esq.; 'The Disobedient Prophet,' 'The Forest Road.'—LINTON, W., 'The Temples at Paestum,' 'A Gala Day at Venice.'—LUCY, C., 'Cromwell at his Daughter's Death-bed,' the property of J. Wallace, Esq.; 'Cromwell resolving to refuse the Crown,' the property of Messrs. Graves & Co.—MACNEE, D., R.S.A., 'Portrait of the late Dr. Wardlaw,' the property of W. P. Paton, Esq.—M'INNIS, R., 'Metastasio discovered by Gravina in Rome,' the property of S. Christy, Esq., M.P.; 'Love and Devotion,' the property of S. Ashton, Esq.—MACLISE, D. M., R.A., 'The Baron's Hall; Christmas in the Olden Time,' the property of C. Birch, Esq.—MARTIN, J., 'Belshazzar's Feast,' the property of W. B. White, Esq.—MILLAR, J. E., A.R.A., 'The Order of Release,' the property of J. Arden, Esq.; 'The Return of the Dove to the Ark,' the property of T. Combe, Esq.; 'Ophelia,' the property of H. Farrer, Esq.; MULREADY, W., R.A., 'Choosing the Wedding Gown,' the property of J. Sheepshanks, Esq.; 'Blackheath Park,' the property of J. Sheepshanks, Esq.; 'The Butt,' the property of J. Sheepshanks, Esq.; 'Brother and Sister,' the property of J. Sheepshanks, Esq.; 'The Wolf and the Lamb,' the property of Her Majesty the Queen;



'The Bathers,' the property of T. Baring, Esq., M.P.; 'Train up a Child in the way he should go, &c.,' the property of T. Baring, Esq., M.P.; 'The Whistonian Controversy,' the property of T. Baring, Esq., M.P.; 'The Cannon,' the property of Sir R. Peel.—MULVANY, G. F., R.H.A., 'Whole Length Portrait of W. Dargan, Esq., the Founder of the Great Industrial Exhibition of 1853 in Dublin.'—MUTRIE, Miss, 'Flowers,' the property of T. Creswick, Esq.; 'Flowers,' the property of F. R. Lee, Esq.—OAKES, J. W., 'Vale of Bersham,' 'Glen Sannox, Isle of Arran, Scotland.'—O'NEIL, H., 'The Dream of Katharine of Arragon,' the property of W. E. Walmisley, Esq.; 'The Last Moments of Mozart,' the property of E. Simpson, Esq.; 'Naomi and her Daughters-in-Law,' the property of H. Lowe, Esq.; 'Esther's Emotion,' the property of T. Birchall, Esq.—PATTEN, G., A.R.A., 'Portrait of Signor Paganini,' 'Dante accompanied by Virgil in his descent to the Inferno, recognises his three countrymen.'—PHILIP, J., 'A Presbyterian Christening,' the property of J. Eden, Esq.; 'A Letter-Writer of Seville,' the property of Her Majesty the Queen.—PICKERSGILL, H. W., R.A., 'Lord Brougham,' 'A Lady in Modern Greek Costume,' 'A Knight in Armour.'—PICKERSGILL, F. R., A.R.A., 'Burial of Harold at Waltham Abbey,' the property of the Royal Commission for Promoting the Fine Arts.—POOLZ, P. F., A.R.A., 'Crossing the Stream,' the property of W. Bashall, Esq.; 'The Gypsy Queen,' the property of T. Birchall, Esq.; 'The Messenger Announcing Ill-tidings to Job,' the property of Lord Northwick.—PYNE, J. B., 'Derwent Water,' the property of J. Graham, Esq.; 'Heidelberg on the Neckar,' the property of W. Ellis, Esq.; 'Eton College,' the property of J. Mather, Esq.—RANKLEY, A., 'The Scoffers,' the property of S. C. Marsh, Esq. ('And fools who came to scoff remained to pray.'—Vide 'Deserted Village.')—REDGRAVE, R., R.A., 'The Poet's Study,' the property of L. Loyd, Esq. (In this glen the three poets, Coleridge, Wordsworth, and Southey, composed many of their poems.); 'The Woodland Mirror,' the property of W. Bashall, Esq.; 'The Reduced Gentleman's Daughter,' the property of J. H. Hippisley, Esq.; 'Ophelia,' the property of J. Sheepshanks, Esq.—ROBERTS, D., R.A., 'View on the Grand Canal, Venice,' the property of Lord Londesborough; 'Interior of St. Stephen's Church, Vienna,' the property of Thomas Cubitt, Esq.; 'Interior of the Church of St. Gomar, Liège, Belgium,' the property of E. Bicknell, Esq.; 'Ruins of the Temple of the Sun at Baalbec, Syria,' the property of E. Bicknell, Esq.—ROBINS, T. S., 'Dutch Fishermen making for Flushing Harbour. Blowing Hard.'—ROTHWELL, R., 'Calisto.'—SALTER, W., 'Cupid's Amusement: Venus teaching her Son the use of the Bow,' the property of E. W. Anderson, Esq.—SANT, J., 'The child Timothy,' the property of W. Bashall, Esq.; 'The Infant Samuel,' the property of W. Bashall, Esq.—SOLOMON, A., 'Brunetta and Phillis,' (Vide 'Spectator,') the property of W. Bashall, Esq.—STANFIELD, C., R.A., 'The Battle of Roveredo,' the property of F. D. P. Astley, Esq.; 'The Castle of Ischia from the Mole,' the property of Lord Overstone; 'A Dutch Dogger carrying away her Spit,' the property of A. E. Chalon, Esq.; 'French Troops fording the Magra. Sarzana and the Carrara Mountains in the distance,' the property of the Earl of Ellesmere, K.G.; 'Tilbury Fort,' the property of Robert Stephenson, Esq., M.P.—STONE, F., A.R.A., 'The Last Appeal,' the property of T. Baring, Esq.; 'Admonition,' the property of T. Baring, Esq.; 'The Old, Old Story,' the property of J. Arden, Esq.—TENNANT, J., 'Brecknock Beacon,' the property of C. Buller, Esq.; 'An English River Scene,' the property of W. Berley, Esq.—UWINS, T., R.A., 'The Carver of Images,' the property of T. Fairbairn, Esq.; 'The Vintage in Medoc, South of France,' the property of the Trustees of the National Gallery; 'A Neapolitan Widow mourning over her Dead Child, is distracted at the joyous sounds of the Carnival,' the property of the Royal Academy of Arts.—WARD, E. M., A.R.A., 'The Last Sleep of Argyll before his Execution,' the property of the Royal Commission for Promoting the Fine Arts; 'The Execution of Montrose,' the property of the Royal Commission for Promoting the Fine Arts; 'The South Sea Bubble,' the property of the Trustees of the National Gallery; 'Scene from the Life of Marie Antoinette,' the property of R. Newham, Esq.—WEBSTER, T., R.A., 'Foot-Ball,' the property of J. H. Hippisley, Esq.; 'A Village Choir,' the property of J. Sheepshanks, Esq.; 'Contrary Winds,' the property of J. Sheepshanks, Esq.; 'The Cherry Seller,' the property of G. Young, Esq.; Portraits.—WEAT, W., 'View in Norway.'—WILLIS, H. B., 'Early Morning—going a-field,' 'A Sunny Scene on the Severn,' the property of P. Johnston, Esq.—WILSON, J., Jun., 'Farm Build-

ings near Staplehurst, Kent; 'Squally Weather off Dover.'—WITHERINGTON, W. F., R.A., 'The Way round the Park,' the property of A. C. Burdand, Esq.

*Painters in Water-Colours.*—BARTHOLOMEW, V., 'Flowers.'—BENNETT, W., 'Jedburgh Abbey, Roxburghshire,' the property of the Rev. E. Coleridge; 'The Pass of Glencoe,' the property of W. Hepinstall, Esq.; 'A Highland Glen,' the property of Dr. W. Whewell.—BOYS, W. S., 'Abbeville Cathedral.'—BURTON, F. W., R.H.A., 'Franconian Pilgrims in the Cathedral of Bamberg.'—CALLOW, W., 'Vue de Tours, sur la Loire,' 'Intérieur du Port de Marseilles,' 'Place d'Armes—Lille—Vue prise de la Place du Théâtre,' the property of A. Mordan, Esq.—CARRICK, THOS., 'Portrait on marble of S. Rogers, Esq.; 'Portrait on marble of Thos. Carlyle, Esq.'—CATTERMOLE, G., 'Hamilton of Bothwell-haugh about to shoot the Regent Murray, the natural brother of Mary, Queen of Scotland, when passing through Linlithgow, 23rd January, 1570,' the property of R. Ellison, Esq.; 'Macbeth upbraiding the murderers of Banquo with allowing Fleance to escape—the Weird Sisters in the Background,' the property of R. Ellison, Esq.; 'Sir Biorn of the Fiery Eyes,' the property of R. Ellison, Esq.; 'Hospitality,' the property of I. Henderson, Esq.—CHALON, A. E., R.A., 'Portrait of Her Majesty,' the property of Her Royal Highness the Duchess of Kent.—CORBAUX, Miss F., 'Leah—Rachel,' the property of Sir S. M. Peto, Bart.—CORBOULD, E. H., 'The Woman taken in Adultery,' the property of His Royal Highness Prince Albert; 'Scene from "The Prophet,"' the property of Her Majesty; 'The Earl of Surrey beholding the Fayre Geraldine in the Magic Mirror,' the property of the Earl of Ellesmere, K.G.—COWEN, W., 'Two Drawings of Napoleon's Grotto, Ajaccio, Corsica.'—COX, D., 'Crossing the Lancaster Sands,' the property of R. Ellison, Esq.; 'The Junction of the Severn and the Wye—Chepstow Castle in the distance,' the property of R. Ellison, Esq.; 'Windsor Castle from the Great Park,' the property of R. Ellison, Esq.; 'A Welsh Funeral,' the property of F. W. Topham, Esq.—D'EGVILLE, J. H., 'Padua.'—DUNCAN, E., 'Sunset,' the property of H. Brooks, Esq.; 'Dutch Boats riding out a Gale,' the property of F. W. Topham, Esq.—DYCE, W., R.A., 'Art, a Cartoon for Fresco.'—ESSEX, W., 'Enamel of the Infant Saviour, after Murillo,' 'Enamel of Lord Byron,' 'Enamel, after Vandyk's picture of Gevartius in the National Gallery,' 'Shakespeare—Enamel after Portrait in possession of the Earl of Ellesmere,' the property of G. Smith, Esq.; 'Milton,' Enamel after Portrait in possession of and the property of G. Smith, Esq.—EVANS, W., 'England—Hampshire Water Meadows,' the property of the Robert Barnett, Esq.; 'Ireland—Killarney,' the property of the Rev. W. A. Carter; 'Scotland—Glen Tilt,' the property of H. Ingaltan, Esq.—FAHEY, J., 'Pike of Stickle, and Harrison Stickle,' the property of R. Ashton, Esq.; 'Stirling Castle,' FIELDING, C., 'Seaford Cliffs,' the property of L. Loyd, Esq.; 'Lancing Marsh,' the property of T. F. Buxton, Esq.; 'Shore Scene at Bembridge,' the property of A. Vardon, Esq.; 'View of Scarborough,' the property of Leopold Redpath, Esq.; 'The Vale of Irlthing, Cumberland—Naworth Castle seen on the left, and Lanercost Priory on the right of the picture,' the property of R. Ellison, Esq.—FRIPP, G., 'At Ulwell, Dorset,' the property of T. Schunk, Esq.; 'Falls of the Dochart at Killin, Perthshire,' the property of J. M. Heathcote, Esq.; 'At Pangbourne,' the property of S. Cartwright, Esq.; 'A Peep at Hampstead,' the property of E. W. Field, Esq.—GASTINEAU, H., 'The Klamm Pass, Styria.'—GILLIES, Miss M., 'The Mourner,' the property of T. D. Hill, Esq.—HAAG, C., 'Evening at Balmoral Castle,' the property of Her Majesty the Queen; 'Morning in the Highlands,' the property of Her Majesty the Queen.—HAGHE, L., 'Capuchin Monks at Matins, Bruges,' the property of the Rev. H. Cottingham; 'The Audience Chamber at Bruges,' the property of T. MacKendrick, Esq.—HARDING, J. D., 'The Falls of Schaffhausen,' the property of John Taylor, Esq.—HARRISON, Mrs. M., 'Fruit and Flowers.'—HAYES, M. A., R.H.A., 'The Sixteenth Lancers breaking the Square of Sikh Infantry at Aliwal.'—HOWSE, G., 'An Interior.'—HUNT, W., 'A Girl with a Basket of Flowers,' the property of W. Sheepshanks, Esq.; 'The Attack,' the property of W. Sheepshanks, Esq.; 'The Companion picture to the Attack,' the property of W. Sheepshanks, Esq.; 'Grapes and Plums,' the property of S. Maw, Esq.; 'Primroses and Bird's Nest,' the property of S. Maw, Esq.; 'Roses,' the property of S. Maw, Esq.; 'Hare and Wood Pigeons,' the property of S. Maw, Esq.; 'Diffidence,' the property of S. Maw, Esq.; 'The Ballad Singer,' the property of L. Pocock, Esq.; 'The Cricketer,' the property of C. Birch, Esq.; 'The Frosty Morning,' the property

of C. Birch, Esq.—JOPLING, J. M., 'Portrait of Mrs. Ashton,' the property of A. F. Ashton, Esq.—KRAENEY, W. H., 'The Fatal Picture.'—LEWIS, J. F., 'The Harem of a Bey,' the property of J. Arden, Esq.; 'The Arab Scribe, Cairo,' the property of J. Harris, Esq.; 'Easter Day at Rome,' the property of W. Leaf, Esq.; 'Halt in the Desert, Egypt,' the property of Sir S. M. Peto, Bart.; 'Camels in the Desert, Egypt,' the property of L. Pocock, Esq.—M'KEWAN, D. H., 'In Glen Finlas, Argylshire,' 'On the Skirts of an Ancient Forest,' the property of T. Greenwood, Esq.—MARGRETT, Mrs., 'Still Life,' the property of J. Peeling, Esq.—NAITEL, P. J., 'Stones of the Lynn,' the property of O. Oakley, Esq.; 'The Foxglove,' the property of O. Oakley, Esq.—NASH, JOSEPH, 'The Cartoon Gallery at Knowle, Kent,' the property of R. Ellison, Esq.; 'Speke Hall, near Liverpool,' the property of R. Ellison, Esq.; 'Abbeville,' the property of Messrs. Graves & Co.; 'Bramhall Hall,' the property of Messrs. Graves & Co.; 'Hardwicke Hall,' the property of Messrs. Graves & Co.; 'Staircase at Knowle,' the property of Messrs. Graves & Co.—PALMER, S., 'Ulysses Leaving the Island of Calypso.'—PENLEY, A., 'The Wreck,' 'Landscape.'—RICHARDSON, T. M., 'Ben Venue, Loch Katrine,' the property of P. Fairbairn, Esq.—ROBINS, T. S., 'Shrimp Catchers off Sheerness.'—ROSS, Sir W. C., R.A., 'The Duchess of Marlborough, Lady Louisa Spencer, and Lord Almarie Churchill,' 'Portrait of the Marchioness of Ely,' the property of Lady E. Hope Vere; 'Portrait of the Marchioness of Breadalbane,' the property of the Marquis of Breadalbane; 'Mrs. Lawes,' the property of J. B. Lawes, Esq.; 'Portrait of Miss Burdett Coutts,' the property of Mrs. Brown; 'Portrait of Mrs. H. Brown,' the property of Miss Burdett Coutts; 'Portrait of the late Sir F. Burdett.'—SMITH, W. COLLINGWOOD, 'The Garden of the Tuileries.'—TAYLER, F., 'Horses at Grass,' the property of J. E. Denison, Esq., M.P.; 'The Festival of the Popinjay,' the property of W. Grundy, Esq.; 'The Stag Hunt,' the property of J. Hick, Esq.; 'Shooting the Mountain Hare,' the property of the Right Hon. H. Labouchere, M.P.; 'Hawking,' the property of the Right Hon. H. Labouchere, M.P.; 'Sir Roger de Coverley cheering his Hounds,' the property of the Right Hon. H. Labouchere, M.P.—THORBURN, R., A.R.A., 'The Lady Constance Grosvenor,' the property of Earl Grosvenor; 'Portrait of the Hon. Mrs. G. Upton,' the property of the Hon. Colonel G. F. Upton. 'Portrait of Lady Vane,' the property of Earl Vane. 'The Honourable Mrs. Yorke,' the property of the Honourable Mrs. Yorke.—TOPHAM, F. W., 'Fortune-telling in Andalusia,' the property of Henry Cooke, Esq.; 'Rory O'More—Irish Courtship,' the property of E. L. Betts, Esq.; 'The Fisherman's Home,' the property of J. Robinson, Esq.—VACHER, C., 'Café in Algeria.'—WARREN, E., 'The View from the Wynd Cliff, Monmouthshire,' 'Beauchamp Tower, Chepstowe Castle,' the property of John Kenyon, Esq.—WARREN, H., 'Abraham and Hagar,' 'The Hunchback,' 'An Assamese Girl, with Water Tubes,' the property of W. Wilson, Esq.; 'The Wise Men of the East journeying.'—WEHNERT, E. H., 'Sebastian Gomez found painting in Murillo's Studio,' the property of E. L. Betts, Esq.; 'Caxton examining the First Proof Sheet from his Press in Westminster Abbey,' the property of J. Cropp, Esq.; 'Sir T. Gresham giving the Royal Exchange to the Mercers' Company and the City of London,' 'The Prisoner of Gisors,' the property of L. Pocock, Esq.—WEIGALL, C. H., 'Poultry,' 'Poultry,' 'Red Riding Hood.'—WELLS, H. T., 'Portrait of Mr. Thomas Grounds,' 'Portrait of Lady Sarah Cholmondeley,' the property of the Honourable H. Cholmondeley; 'Portrait of the wife of Captain Arthur Cumming, R.N.,' the property of Captain A. Cumming, R.N.

*Sculptors.*—ADAMS, G. G., 'An Ancient Briton,' 2 Busts; A Case of Medals.—BAILY, E. H., R.A., 'Eve at the Fountain,' the property of Captain L. Vernon, M.P.; 'Nymph preparing to Bathe,' the property of J. Neeld, Esq., M.P.; 'Maternal Affection,' the property of J. Neeld, Esq., M.P.; 'Sleeping Nymph,' 'The Morning Star,' the property of the Corporation of London.—BELL, JOHN, 'Angelica,' 'Omphale,' 'Eagle Slayer,' 'Dorothea,' 'Armed Science,' Executed for Woolwich.—BOZZONI, L., 'Metebus and Camilla,' (VIRGIL, ÆN. XI).—CAMPBELL, T., 'Ganymede,' 'The Princess Pauline Borghese,' the property of the Duke of Devonshire, K.G.—CAREW, J. E., 'The Allied Fleets in the Baltic.'—DURHAM, J., 'The Fate of Genius,' 'L'Allegro,' 'Il Penseroso.'—EARLE, T., 'Sin Triumphant,' 'Foley, J. H., A.R.A., 'A Youth at the Stream,' 'Ino and Bacchus,' Model for Statue of Selden; Model for Statue of Hampden; 'The Mother.'—GIBSON, J., R.A., 'Hunter and Dog,' the property of the Earl of Yarborough; 'Hylas carried away by the Nymphs,' the property of the Nation.—GOTT, J.



'Ruth Gleaning,' the property of the Earl of Ellesmere, K.G.—HOGAN, J., 'Hibernia and Brian Borohme.'—HAGGACK, J., 'Maidenhood'; 'Beatrice'; 'The Angel's Mission.'—HOLLINS, P., 'Aurora and Zephyr.'—LAWLOR, J., 'The Bather.'—LEGREW, J., 'Repose.'—MACDONALD, L., 'Ulysses and his Dog,' the property of the Earl of Kilmorey.—MACDOWELL, P., R.A., 'Phryne unveiled'; 'Eve hesitating'; 'Girl reading,' the property of the Earl of Ellesmere, K.G.; Bust of Psyche, the property of R. G. Clarke, Esq.—MARSHALL, W. C., R.A., 'Ajax praying for Light'; 'Sabrina,' the property of G. Moore, Esq.; 'The Broken Pitcher,' the property of F. Bennoch, Esq.; 'The First Whisper of Love'; 'Concordia—France and England Allied.'—MOORE, C., R.H.A., A Bust of—. A Bust of—. A Bust of—. A Bust of—. A Bust of—. A Bust of—. MILLER, F. M., 'Titania Asleep'; 'Ariel.'—MUNRO, A., 'Paolo and Francesca di Rimini,' the property of the Right Hon. W. E. Gladstone, M.P.—NOBLE, M., Bas-relief from Hood's 'Bridge of Sighs.' Bas-relief from Hood's 'Eugene Aram.'—PARK, P., Bust of the Emperor of the French; Bust of Mr. Fairbairn; Bust of Mr. Whitworth; Bust of —. SHARP, T., 'Boy Started at a Lizard,' the property of Lady Colborne.—Bust of 'Flora'; 'Bust of a Bacchante.'—SPENCE, B. E., 'Highland Mary,' the property of W. Kay, Esq.—STEPHENS, E. B., 'Satan tempting Eve'; Bust in marble of Viscount Palmerston.—THOMAS, J. E., 'The Racket-Player.'—THORNYCROFT, T., Equestrian Statuette of Her Majesty the Queen.—THORNYCROFT, MRS., Bust in bronze of her Majesty the Queen.—WESTMACOTT, SIR, R., R.A., 'A Nymph preparing for the Bath,' the property of the Earl of Carlisle, K.G.; 'The Houseless Traveller,' the property of the Marquis of Lansdowne, K.G.; 'The Mother and Child,' the property of the Countess of Dunmore.—WESTMACOTT, R. JUN., R.A., 'A Cymbal Player,' the property of the Duke of Devonshire, K.G.; 'David,' 'Girl and Fawn,' the property of C. W. Packe, Esq., M.P.; 'Blue Bell' (bas-relief), the property of the Earl of Ellesmere, K.G.—WESTMACOTT, J. S., 'The Peri.'—WEEKS, H., A.R.A., 'A Shepherd'; 'The Young Naturalist'; Bust of Allan Cunningham; Bust of Professor Sedgwick.

The contributions of British engravers, architects, by their designs, of lithographers, and of wood-engravers, are also numerous. We regret that we cannot devote the space requisite to print a list of their works.

#### ART IN THE PROVINCES.

GLASGOW.—The second annual Exhibition of the Works of Modern Artists in this city closed on the 27th January, having been open for upwards of three months. It is with regret we learn that a considerable loss must accrue to the directors upon the operations of the past season; a circumstance the more to be deplored, as their avowed object in devoting so much time gratuitously to the interests of the exhibition was, as we learn from the catalogue now before us, "the raising a fund to form the nucleus of a permanent gallery of modern Art in the city of Glasgow, to be vested in trustees, and open to the public free of charge." In furtherance of this laudable effort, the committee of management last year entered upon new premises, which, though badly situated, and not such as Glasgow ought to possess for the exhibition of its Art-treasures, was yet, we believe, the best that could be got. Upon the walls of this room were hung 623 pictures, of different degrees of merit, being nearly double the number of those exhibited the previous year. The schools of Britain, France, and Belgium were all fairly represented. Among the names of British artists we find those of Wilkie, Stanfield, Constable, Collins, Etty, Herbert, Ward, Pickersgill, Woolmer, Pyne, Copley Fielding, Ansdell, Linton, Drummond, Robert Scott Lauder, Eckford Lauder, and others of lesser note. The Continent contributed works by Delaroche, Eugene Le Poittevin, Dubufe, Coignard, Labouchere, Gudin, Verboeckhoven, Verlat, &c. This list speaks well for the industry of the directors, and again we have to express our regret that their exertions have not been crowned by a larger measure of success.

MACCLESFIELD.—An equestrian statue of the Queen, by Thornycroft, to be cast in bronze, has been subscribed for, to be erected in the public park lately opened at Macclesfield.

BRISTOL.—An exhibition of works exclusively by the artists of this city and its vicinity will be opened early in May, at the rooms of the Bristol Academy of Art, in St. Augustine's Parade.

#### ART IN CONTINENTAL STATES.

PARIS.—In another month we shall see the opening of the Grand Exhibition to which here we have long been looking forward. The demands for space have been very large; artists, in general, were backward in sending their various works, so much so that M. de Mercey was obliged to insert an article in the newspapers to urge them to expedition. It is strange they should thus delay until the last moment; thereby causing the greatest confusion, and risking damage, &c. From what we have seen, the *Salon* promises to be most splendid; a large number of pictures are expected from America; whether they will arrive in time is problematical; an extension of the period of reception will be given to these artists.—Death has taken one of our most clever artistic goldsmiths: M. Froment Meurice has died of apoplexy; he was an artist of great talent, and capable of designing and modelling in wax the most beautiful specimens of his art: a pupil of Girodet, he early turned his attention to ornament, and has realised in our time what the celebrated Florentine did at the *renaissance* of Art in Italy. He executed for the Duke de Lignes the finest ornaments of his mansion, in designing which he was much assisted by that nobleman who, according to Froment Meurice's own words "*Dessiné aussi bien que M. Ingres.*" The writer of these lines has seen M. F. Meurice execute in wax the most intricate and beautiful models. His death will be felt by many artists.—An interesting sale has taken place of the library of M. A. A. Renouard, in which were many original drawings in sets, executed for various works published in Paris.—The various editors of Paris are about to embark in a law-suit with the Company of the Exhibition, concerning the monopoly of that company of the reproduction of the building by prints, in photography, &c.; and the first names in Paris are amongst the opponents of this huge monopoly, looked upon even as monstrous here, the country of monopoly.—The Baron Wappers received on the same day, from the Emperor and the King of Belgium, respectively, the orders of the Legion of Honour, and of Leopold.—M. Nieuwerkerke has not opened his *Salons* at the Louvre this season, in consequence of a domestic calamity.—M. Winterhalter has just completed the portrait of the Duchess of Alba, sister of the Empress.—It is said that two statues are to be placed on the Pont-Neuf, one on each side that of Henry IV.—The statue of "Jeanne d'Arc," by Foyatier, is to be inaugurated at Orleans on the 8th of May next.—A very splendid collection of Chinese curiosities and antiquities has been purchased of M. de Montigny by the government, and will be seen in the Grand Exhibition.—An immense number of statues in stone are now in hand, to ornament the exterior of the Louvre, of the principal great men in Art, science, and literature.—A statue of Arago has been ordered of David d'Angers.—A fine painting of Venus by Nicolo Poussin has been sold in an auction at Lyons, to a shoemaker amateur of painting for 5*fr.*, not finding it clean enough to hang up, he took it to a restorer to have it retouched, who offered 150*fr.* for it; this raising the curiosity of its owner, he showed it to a true connoisseur, who declared the picture to be an original; he has since refused 3000*fr.* for it.

BERLIN.—The number of names that has been sent in by the commission as demanding space for the forthcoming Exhibition at Paris are, in all, 1412, of which there are 11 from the province of Prussia, from Posen 14, from Pomerania 26, from Saxony 70, from Silesia 110, from Brandenburg 278, from Westphalia 255, and from the Rhenish provinces 646. There are, therefore, double the number that exhibited in the London Exhibition of 1851. There are 98 artists who intend to exhibit. Of the Berlin academy there are 24 painters, 13 sculptors, 2 architects, 9 engravers on copper, and of other engravers and medallists 49. Of the academy of Düsseldorf there are 47 painters, and of the academy of Königsberg two who intend to exhibit. These artists will exhibit in all, 124 pictures, 37 pieces of sculpture, 2 architectural works, 14 engravings, and two collections of engravings and medals.

ROME.—The excavations which were commenced with so much earnestness in the *Tenuta Santa Agata de Petra Aurea* have produced important results. It has been ascertained that the discovered *basilica* is that of Pope Alexander I., whose tomb has been discovered. A wide descent of many steps leads to the burial-place, which is surrounded by pillars of a costly material. The *basilica* is not merely excavated in the *tufa*, but walled, and many columns of the edifice have been discovered. The pavement consists of marble slabs generally bearing inscriptions. Latterly, violent showers of rain have

retarded the works; but they are proceeded with as diligently as possible under the direction of Signor Visconti, of the antiquarian department, from whom may shortly be expected a particular account of this discovery. Of the importance of the discovery of a *basilica* of a date so early as the fourth century, and so richly decorated, it is not necessary to speak. It is to be hoped that the edifice may be restored.

#### BRITISH POTTERY AND PORCELAIN,

FROM THE OCCUPATION OF BRITAIN BY THE ROMANS TO THE PRESENT TIME.\*

Few things are more instructive than collections illustrating the history and progress of our special industries, and it is to be regretted that we do not possess many such. Here and there we know of private collections that are very complete in the particular departments to which they respectively belong. These have arisen out of the especial tastes of the proprietors, or have been collected in illustration of points of interest under the guidance of some trading company.

With the exception of the collection of British pottery and porcelain in the Museum of Practical Geology, Jermyn Street, we have no public collection illustrating a distinct manufacture, which possesses any completeness. This collection has hitherto been comparatively little known, and even, to those by whom it has been inspected, its value has not been evident, owing to the want of an illustrated catalogue. This want has now been supplied by the publication of one of the most complete catalogues with which we are acquainted, giving a history of British porcelain manufacture, and incidentally of the various continental productions to which we have been indebted for suggestions, and for improvements.

The history of this collection is briefly given in the preface. We are informed that, in 1835, the sanction of the treasury was given to the Geological Survey "To form collections illustrative of the mineral wealth of the country, and of the application of its various mineral substances to the useful purposes of life." The Geological Survey being then engaged in Cornwall, collected examples of the *Cornish or China Stones and Clays*. Around these are gathered the other clays and materials which are employed in our potteries, and gradually specimens have been collected from every part, illustrative of the present state and the past progress of our fictile manufacture.

This collection consists of examples of the raw materials, glazes, (including Assyrian, Egyptian, Indian, and Greek, these being introduced as incidental illustrations); Roman pottery found in London and other parts of the country; mediæval pottery; Staffordshire in all its stages and varieties; Bow, Chelsea, Derby, and Plymouth porcelain; Bristol, Leeds, and Rockingham ware; Worcester, Shropshire, Swansea, Nantgarw, Nottingham, and Liverpool ware.

"Although," says Sir Henry de la Beche, by whom this excellent collection has been formed, and to whom, with the curator, Mr. Trenham Reeks, we are indebted for the catalogue—"although some portions of the collection in the Museum of Practical Geology may be defective for the present, it may be regarded as the best that has hitherto been formed; and there is every hope, especially from the continued donations of objects to it which purchase could not obtain, that it may gradually be rendered still more effective for instruction."

In this catalogue will be found a more concise History of Pottery and Porcelain, including many new and interesting details, than exists in any other volume in our language. It is also remarkable for the excellent manner in which it has been printed and illustrated—being, in these days of cheap books—one of the very cheapest.

We have 179 pages of letter-press on royal-octavo, with 150 beautifully executed wood-cuts, published for one shilling.

\* CATALOGUE OF SPECIMENS ILLUSTRATIVE OF THE COMPOSITION AND MANUFACTURE OF BRITISH POTTERY AND PORCELAIN, FROM THE OCCUPATION OF BRITAIN BY THE ROMANS TO THE PRESENT TIME. By SIR HENRY DE LA BECHE, C.B., and TRENHAM REEKS.



## MINOR TOPICS OF THE MONTH.

THE ROYAL ACADEMY, at a meeting on the 14th March, elected E. M. Ward, Esq., one of its members. This election consequently augments the number of that body: it now consists of forty-one instead of forty: and it is understood that another engraver will be elected—the society to be as heretofore forty painters, sculptors, and architects, with the addition of two engravers. This is a very wise but also a very gracious concession: it breaks through the old rule: it establishes a right precedent: and cannot fail to gratify all who are attached to the Royal Academy, and believe, as we do, that its interests are identical with those of British Art. The election of Mr. Ward will be satisfactory to all artists as well as to the public. The position he occupies in his profession has been gained by industry no less than genius: he ranks among the foremost men of the age. Few additions have been made, of late years, to the Royal Academy, from which that body will derive greater honour.

CONTRIBUTORS TO THE FRENCH EXPOSITION are informed that it is our intention to issue with the *Art-Journal*, an Illustrated Catalogue of the Exhibition; to consist of twelve pages monthly, during six months—eight of these pages to contain engravings. They will form portions of the current numbers; and consequently subscribers will be subjected to no extra charge. The work will however be separately pagged; so that subscribers may either bind it up with the *Art-Journal* or in a distinct form. The issue will commence with the June number. Manufacturers who design to contribute will do well to communicate with us early: as heretofore, they will be subjected to no charge: but the selection of subjects must rest entirely with us.

PARIS ILLUSTRATED CATALOGUE.—Circulars have been issued somewhat extensively in England by the projectors of an Illustrated Catalogue of the French Exhibition, inviting the contributions of British manufacturers, and stating that the plan of the publication will resemble that of the *Art-Journal* in 1851. In one respect it may be so, in another it certainly does not: inasmuch as its conductors demand large payments for admission into its pages. For twenty lines the contributor is required to pay 100 francs (4*l.*); and for two pages, one of which is to be an illustrated page, no less a sum than 1000 francs (40*l.*) is demanded. It may be, as the conductors say it will be, that "a page in this book must be a place of honour, which every man must be desirous to occupy," but the honour will be somewhat costly. The conductors of this work are not, perhaps, aware that in the "Illustrated Catalogue" they have taken as their model, no charge whatever was made to the artist or the manufacturer; the whole expense of drawing, engraving, printing, and paper, was borne by the *Art-Journal*. It will be exactly so in reference to the Illustrated Catalogue of the Paris Exposition, which we are about to prepare. We do not expect that a speculation conducted on such a principle in Paris, would "pay"; and we have before us the discouraging fact that it did not "pay" in our own case; but the French editors demand too much for the benefit to be obtained, and we think ought to be satisfied with receiving from the contributors the outlay for engraving, and no more. They speak of the *Art-Journal* Catalogue as "a real bibliographical monument, to commemorate the Exhibition of 1851," and promise a work of similar excellence. We leave the commercial part of the concern in the hands of our readers, adding merely that the Editor is M. E. Panis, 10, Place de la Bourse.

MR. CLOWES we find also advertising proposals to append "trade lists" with engraved illustrations to the "Official Catalogue of the British Section of the Paris Exhibition," which, it appears he is employed to print. His price is one pound thirteen for two pages, for every thousand copies printed: and five shillings a square inch for the engravings. We presume that a tradesman is free to make as much profit as he can by his trade; but we imagine that at these prices

there cannot be many additions to the catalogue. We by no means covet the charge of self-praise: but we hope, nevertheless, that attention may be drawn to the fact that we give to the exhibitor free of all cost that for which in the French Catalogue 40*l.* is demanded: and that for which Mr. Clowes would charge about 60*l.*—taking into account the difference of size between our pages and his.

PORTRAIT BY VELASQUEZ.—The admirers of Velasquez will be interested to know that in the coming sale of the late Mr. James Hall's collection, by Messrs. Christie & Manson, in the present month, they will bring before the public a fine specimen of that "Vandyck of Madrid." This picture is a posthumous portrait of the celebrated Alcalde Ronquillo, a judge remarkable for his severity, and for having hung the Bishop of Zamora, at Simancas, in 1522. Cean Bermudez mentions the portrait as existing in his time in the royal palace at Madrid. It was brought to this country by Sir David Wilkie, in 1822, who purchased it, at Madrid, of Don Jose Madrazo, painter to the King, and President of the Royal Academy; from Sir David it passed into the hands of Mr. James Hall (whose decease we noticed in our columns a few months since), the intimate friend of Wilkie. Mr. Stirling, in his *Annals of Spanish Artists*, describes it as a full-length, life-size portrait, by Velasquez, of "the Alcalde Ronquillo, the fighting judge, sent by Charles V. to reduce Segovia in the War of the Comuneros."

THE HOSPITAL FOR CONSUMPTION.—Since the establishment of this hospital a few years ago, we have, as most of our readers well know, appealed to them on behalf of a charity, in which the suffering from what may be called a "national disease," are received, and tended with the utmost skill and solicitude. We understand that since the opening of the first portion of this building, in 1846, no fewer than 3,265 in-door patients, and 28,306 out-door patients have been treated, and in many instances the disease has been successfully grappled with. Our object now is once more to enlist public sympathy on the side of this institution: the applications for admission are so numerous that the committee have come to the determination of throwing open the whole of the new wing in a few weeks, confidently relying that in taking this step they will receive that encouragement from the benevolent, which will enable them to meet the extra expenditure this demand upon the funds of the charity will necessarily entail upon the committee, and which the present income of the charity does not permit them to supply. We have noticed in our advertising columns lately, that a Festival, to commemorate this "opening" will be held at Willis's Rooms, on May the 9th: we hope our appeal will add to the number of visitors on the occasion, and thus be the means of increasing the funds of the Hospital.

FLAXMAN MEDAL.—We have before us a very beautiful bronze medal, executed for the Art-Union of London, by Mr. H. Weigall. One side bears the bust of Flaxman, the other the exquisite group from his bas-relief of "Mercury and Pandora," which was engraved for the *Art-Journal* three or four years ago. The head of the venerable sculptor is cut with great power of execution, while his fine intellectual features are most faithfully retained: it is a noble profile. The group—and one excelling it in grace of composition never emanated from any artist, ancient or modern—is most delicately engraved, and in bold relief. The medal is altogether an admirable specimen of the art of die-sinking.

PARQUETERIE.—It is now nearly ten years back since we introduced into the pages of the *Art-Journal* a printed example of decorative flooring, termed "Swiss Parqueterie," the manufacture of which was carried on by a foreigner at Bow, or the neighbourhood. From that time till the present we have heard little or nothing of the subject; so little, in fact, as to leave us in doubt whether or no the work had not altogether fallen into disuse. The matter has, however, again come before us through Messrs. Arrowsmith & Co., of Bond Street, who have taken it up and are extensively carrying

out this beautiful process of internal decoration. Parqueterie, we should perhaps inform some of our readers, is inlaid wood-flooring, which, it is almost needless to add, is an elegant ornament to a room, when taste is displayed in the design; some of those submitted to us by the manufacturers are very good, and formed on true geometric principles. The blocks are not veneered, but are of solid wood, and being cut by machinery, are produced at a reasonable cost. In laying them down solidity is obtained by the wood being grooved and "tongued" together, and jointed with marine glue. The attention of architects and builders would be well directed to this comparatively novel feature in English edifices, though it is becoming general in the cities of the continent.

THE INSTITUTE OF ARCHITECTS have awarded the Queen's gold medal to M. Hittorf, the distinguished French architect; and her Majesty has approved and sanctioned this testimony of his merits.

THE ART-EXHIBITION in aid of forming an adjunct to the Patriotic Fund specially applied to the widows and children of officers who have fallen in the war with Russia, is now open in the Pall-Mall gallery, opposite the Opera Colonnade. The numerous specimens of fine Art-performance by amateurs of the highest rank in the kingdom give an intense interest independently of the noble purposes to which the funds, arising from the sales and admission money, are destined. Her Majesty has graciously permitted drawings to be exhibited by their Royal Highnesses, the Princess Royal, the Prince of Wales, and the Princesses Alice and Helena.

A SALE OF PICTURES of the English school will take place at Messrs. Foster & Sons auction gallery in Pall-Mall. They are the property of W. Lewellyn, Esq., of Bristol. The collection includes important and recent works by D. Roberts, R.A., C. Stanfield, R.A., T. Creswick, R.A., R. Lee, R.A., T. S. Cooper, A.R.A., P. J. Poole, A.R.A., T. Uwins, R.A., F. Stone, A.R.A., D. Maclise, R.A., and most other of our distinguished painters, either members of the Academy or others. Among the productions which will be offered in this important sale, we ought particularly to name "The Brides of Venice," the well-known picture by J. R. Herbert, R.A.

THE MUSEUM OF MR. C. ROACH SMITH has been offered to the British Museum and the City of London. Its claims on attention from both are pre-eminent, inasmuch as it is a purely historic gathering of relics, which it is hopeless to expect ever to form again, and precisely what is wanted in our national collections, to exhibit the manners and customs of the early conquerors of our island. As a picture of Roman London this museum is unique, and has been collected with that view. Mr. Smith devoted untiring zeal and a large amount of money to form it; and, in addition to this, gave up much time, and the long experience of ripe judgment and scholarship, which we may be permitted to observe is one chief ingredient in the formation of such a museum, and one that would be dearly paid for in the salary of a public officer of any one of our own museums. The price asked for the whole is by no means immoderate; and, as the collection is so peculiarly a London one, and so remarkable a monument of our early history, we trust to seeing it safely deposited for ever in the capital it so ably illustrates.

THE GRAPHIC SOCIETY.—At the conversazione recently held by this Society in the library of the London University, a drawing in water-colours, by the Princess Royal, was exhibited, which attracted much attention from the ability of design and power of handling which distinguish it. It represents an incident of war—a dead soldier visited in the battle-field by his wife and child; and this touching event is worked out with a simplicity and truth which excited much attention. The group is well composed, and the handling firm and bold. The sombre tints adopted were in harmony with the subject; and the entire work is one which merits the full approbation of the artists and connoisseurs attracted by the high name attached to it. To pass such an ordeal triumphantly is no small merit.



## REVIEWS.

**THE DEER PASS.** Engraved by T. LANDSEER, from the Picture by SIR E. LANDSEER, R.A. Published by H. GRAVES & Co., London.

There certainly is always a magic charm in these Highland scenes, by Landseer, which overcomes all opposition one might feel to their frequent recurrence in his pictures: there are the snow-capped mountains, the "ancient, everlasting hills" purple with heather, the rocky ravines, the deep glens "Peopled with deer their old inhabitants,"

thick, palpable mists rolling between the gorges, and heavy clouds through which the sun seems scarcely able to penetrate: all these we know well, we have seen them for years past; yet, such is the skill of the painter in diversifying his materials, and such the poetical feeling with which his pencil describes them, that we somehow or other forget the reiteration in the variety and beauty of his expressions. It is no inadequate proof of the genius of this painter, that he produces something "ever changing, ever new" out of what may be called his "old stock in trade": we recognise in the fine print before us some familiar faces; our noble friend the "monarch of the glen" greets us conspicuously in the foreground of the composition, and the stag, which once was "at bay," having baffled his pursuers, now stands boldly, but watchfully, amid the solitude of the rocks: these are friends we shall always welcome with pleasure.

The Picture of "The Deer Pass," exhibited at the British Institution in 1852, is, we understand, the property of Mr. Frederick Peel, who as its owner, possesses one of the most poetical compositions of Landseer. The scene is incomparably grand; the centre of the picture is occupied by a disjointed mass of rocky mountains, whose rugged forms show that time and tempest have been at work upon them; to the right is a deep ravine, through which a streamlet trickles—nothing more—so narrow is it, as only to show itself in sudden gleams of light reflected from the sky; we could fancy what a torrent would flow over the bed when the wintry snows have melted, and the rains are pouring their floods from mountain and hill-side. To the left of the composition are gigantic and shapely masses of granite darkly reflected in pools of water; between these and the centre is the "Pass," in the foreground of which is the "monarch of the glen" surrounded by a group of hinds which survey him as if proud of their lordly protector, and conscious of safety under the guardianship of his mighty antlers; further up the Pass are others of the herd, and upon a mass of table-rock at its extremity, are many more browsing on the heather, here partially lit up with the sunshine.

Unlike most of Landseer's compositions, the animals in this seem to hold only a secondary place; and yet the picture would have been an awful solitude without them; with them it is beautiful even in its almost savage wildness. But the treatment of the landscape may be classed among the painter's triumphs; the grand forms of the mountains, the solid heaved-up masses of granite, the shadowy glen receding from the spectator till almost lost to the eye, the line of light coming from behind the centre and radiating the crests of the hills and other portions of the landscape, serve to show that as much thought as executive skill has been exercised by the artist on his picture; his mind must have laboured upon it as diligently as the hand.

The engraving is in the line manner, and although Mr. T. Landseer has employed the *machine* to aid him, there is no evidence of mechanism in his work: the granite is solid, the water fluid and transparent, the herbage crisp, the clouds aerial, the coats of the animals as nature formed them: there is but one alteration we should have suggested to the engraver; which is, that the centre mass of rock had been kept lighter in the shadowed side; it appears now to come too forward and almost to overpower by its weight every thing else.

**"HONOUR THY FATHER AND THY MOTHER."** Engraved by W. T. DAVEY, from the Picture by H. BARRAUD. Published by T. BOYS, London.

As the successor of Mr. Alderman Moon, in his business as a print-publisher, we ought to look for works of a similarly high class from the establishment of Mr. Boys; but hitherto he has issued nothing to fulfil such a reasonable expectation, nor will the print before us do much to extend the reputation of its publisher. It is one of a numerous class of pictures which Mr. Barraud has the merit of introducing and perpetuating; it is pretty, as an appeal to domestic sympathy, but goes no further; the young boy, standing by his mother,

who is teaching him wise and holy precepts, is a graceful study; but both figures have an air of "attitudinising" for the painter; they look too much made up for the studio. The engraving by Mr. Davey, is exceedingly careful, and we have little doubt of the print finding its admirers. Let us advise Mr. Boys to try something of a higher kind; none knows better than himself what is really good, and he has the field almost entirely before him.

**FOUR SUBJECTS, Designed and Photographed by LAKE PRICE.** Published by H. GRAVES & Co., London.

At the first glance we imagined that Mr. Price had been poaching on another person's manor, or, in other words, had trespassed on the ground of the engraver, by painting a series of subjects, and then reproducing them in a different form; had he done so, however, we should not have quarrelled with him, as it would be his undoubted right so to do if he thinks fit; still the painter and engraver, we are not speaking of artists who "etch" only, are seldom united in the same individual. But on reading the "imprint" below the photographs, we find they are taken from the life, or from nature; that is, Mr. Price has arranged certain persons and picturesque materials in his atelier, and has then subjected them to the photographic process. The first subject, the "Baron's Welcome," represents three persons at a table, habited in ancient costume, with huge drinking-cups in their hands; on the table are a boar's head and other symbols of a feast; two retainers are in waiting, and the room is hung with tapestry, and decorated with antique armour, &c.; the scene is altogether one of the olden time. The grouping of the figures is good; those who are seated keep their places well, but the "men-in-waiting" seem screwed up in a corner, there is not space for their elbows, to "fill the foaming flagon." The picture would have been better had they been quite away. The photograph, generally, is clear and effective. In the second picture, "Ginevra," the satin dress of the lady is marvellously imitated, and her face expressive; as she has been copied "from the life," our gallantry forbids us saying more. The light and shade are admirably managed here, but we could wish the walls of the apartment had been thrown back rather more, they seem to hem the lady in. "Rétour de Chasse," the next subject, is a miscellaneous grouping of game, hunting implements, cups, plate, &c., such as Lance would put together; many of these are sharply brought out. The last picture, "The Court Cupboard," is a sort of "arranged débris" of mediæval Art-works; the contents of the cupboard are plates, goblets, cups, candlesticks, vases, and with these are suits of armour, pieces of armour, carved panels, and other antiquarian "oddities." This is the least effective photograph of the series, the lights are too much scattered, and the objects not sufficiently defined. Taking the four as a whole, they present a very pleasing application of the photographic Art.

**THE HIGHLAND SPRING.** A Chromo-Lithograph from the Picture by F. TAYLOR. Published by E. GAMBART & Co., London.

A group of three figures, consisting of two children and a boy; one of the former, a young girl, has come to the spring, with a variety of utensils, to draw water; the other, a bare-legged juvenile disciple of Isaac Walton, with a long rough stick for a fishing-rod, and an old basket, containing a number of the finny tribe, at his back, is drinking from a brown jug which the girl holds to his lips. The figures are most easy and natural in their position, and well drawn. Mr. Taylor's free handling is excellently maintained in this pretty coloured print, which approaches as closely to the original drawing as any representative can.

**PHOTOGRAPHIC DELINEATIONS OF THE SCENERY, ARCHITECTURE, AND ANTIQUITIES OF GREAT BRITAIN AND IRELAND.** By RUSSELL SEDGFIELD. Part I. Published by S. HIGHLEY, London.

We have in this publication another attempt to make the photographic apparatus do the work of the painter and the engraver. It contains five large plates,—two of ancient buildings in the quiet old town of Bury St. Edmunds, in Suffolk; two of portions of Norwich Cathedral; and one of Binham Priory, Norfolk. They are admirable examples of this wonderful scientific art, which, however faithful as a delineator, can rarely, after all, give to pictures the life, the colour, and the poetry of nature. Photographic representations are facts, and facts in Art are more agreeable to our eye when a little fancy is interwoven with them: even among the ruins of the past, and the graves of the sleeping

dead, we like to see some gleams of the sunshine of the present, and something to remind us of beauty and vitality, if it be only the bright eye of the daisy on the turf.

**THE GRAMMAR OF FORM.** A Series of Examples for Students in Drawing. By B. R. GREEN and J. FAHEY. In Six Parts. Published by the Society for Promoting the Education of the Poor, &c.; and sold at the Depository, Sanctuary, Westminster.

We like much the plan here adopted by Messrs. Green and Fahey, of the New Water-Colour Society, for teaching the rudiments of drawing; or, in other words, for laying the groundwork of form. The examples are arranged progressively, to illustrate the different appearances in the forms of objects, caused by change of place, position, and distance. Nothing can be more simple, and therefore more easily learned by the pupil, than such a system as that adopted here, which appeals at once to the understanding of the pupil by what he sees sketched out before him. The subjects which are easy, artistically drawn, and varied, have each a few lines of explanatory "why and wherefore" touching their positions, just sufficient to enable the learner to comprehend their meaning, and to show him how to avoid errors of drawing. Perspective, that horror of all little ladies and gentlemen who would be "sketchers," may, in its principles, be readily acquired by attention to this "Grammar," which is intended to develop more fully the use of the "Folding Drawing Models" invented by Messrs. Green and Fahey, and which we favourably noticed when they first made their appearance.

**ROSES.** From a Drawing by W. HUNT. Published by E. GAMBART & Co., London.

This print must have been copied from a rough sketch, for we never knew Mr. Hunt to turn out such a drawing as this presumed copy, "without form, and void" of all save inexplicable patches of carmine and dabs of greens. If intended only to give an idea of the artist's first thoughts, it may be excused, but the print can have no other value.

**PORTRAIT OF SAMUEL ROGERS, ESQ.** Lithographed by J. H. LYNCH, from a Daguerreotype by E. PAINE. Published by HERING & REMINGTON, London.

An excellent likeness of the venerable poet; exhibiting through the strongly-marked lines with which age has furrowed his face, the benignity and cheerfulness that distinguished it in the prime of his manhood. The print will be a valuable memento snatched from his declining years, of the last of those bright names that are linked with the memories of a former generation in the persons of Scott, Byron, Wordsworth, Moore, Southey, &c. &c.

**THE PRINCIPLES OF COLOURING IN PAINTING.** By CHARLES MARTEL. Published by WINBOR & NEWTON, London.

This little work is an example of how large a quantity of valuable information may be compressed into a small compass, and into a comparatively few words. Mr. Martel has the judgment and knowledge to enable him to condense an abstruse subject, so as to extract from it the essence; the laws of light, with reference to colour, are not sufficiently understood by painters generally: this brochure, if attentively read, will enlighten them upon a subject of infinite importance to their Art.

**LE RHIN MONUMENTAL ET PITTORESQUE.** Published by C. MUQUARDT, Brussels: TRUBNER & Co., London.

The beauties of the Rhine are too well known to require one word of criticism now; and the abundant patronage bestowed on the steamers during the season when travelling is rife, must make a work like the present a charming memento of summer tours by the winter fireside. It is a magnificent book, in every way worthy of the glorious river, and contains a series of views of the principal ruins and points of interest on its banks, by MM. Fourmois, Lauters, and Stroobant, executed in tinted lithography, after the style of the original drawings. The work is in folio, and will consist of ten numbers, forming one volume, each number containing three plates and descriptions. The views are remarkable for picturesque character, and originality of choice: the Castle of Gutenfels is very striking. The letterpress is necessarily brief, but is concisely useful. As the work will, altogether, cost less than five pounds, it is not an expensive memorial to possess.



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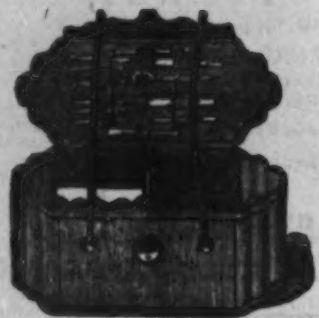
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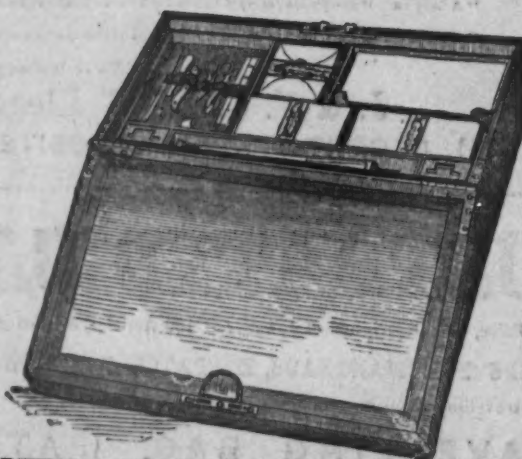
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